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B-W101
AUGUST 2009
'There's nothing wrong with going creatively crazy once in a while'

BLACK+WHITE PHOTOGRAPHY

Seeing landscape in black & white

Making
exhibition
prints

Reader
workshop
with Leica

Digital
pinhole

Albumen
printing

Olympus
E-620
on test

Your last
chance to enter
the Black & White
Photographer
of the Year!

Silverprint

FOMA Fomatone FB

The Czech made Fomatone is the closest replacement for the Forte range, very warm with 240g double weight base, and like the out-going Forte Polywarmtone warmtone paper is in glossy or semi-matt, and *Nature* below. Lith processing for special effect is particularly effective with Fomatone.



9.5x12"	10sh	10.75
9.5x12"	50sh	51.21
12x16"	10sh	18.43
12x16"	50sh	87.84
16x20"	10sh	29.27
20x24"	10sh	43.38
43" x 10m ... Roll		151.28

FOMA Nature 532 II

The new base has smoother characteristics, and the response to it has been very positive, most users preferring its characteristics. It is matt, but with a degree of surface sheen that retains a good density range.

9.5x12"	10sh	12.43
9.5x12"	50sh	59.28
12x16"	10sh	21.05
12x16"	50sh	100.17
16x20"	10sh	33.36
20x24"	10sh	50.14

FOMA Variant FB

176g neutral tone, medium weight fibre-based, glossy or semi-matt. High quality neutral to cold-working emulsion, similar to original Oriental 'Seagull'

9.5x12"	50sh	29.61
12x16"	50sh	47.36

FOMASPEED Variant RC

The same emulsion recipe as FB Variant, on RC medium weight base, glossy or semi-matt, very competitive price.

8x10"	100sh	21.53
9.5x12"	50sh	17.76

FOMASPEED Warmtone RC

High quality warmtone variable contrast RC paper in two surfaces, glossy and semi-matt, very competitive price.

9.5x12"	10sh	8.91
12x16"	10sh	12.34

ADOX Fineprint Nuance FB

Graded warm-tone chloro-bromide paper, exceptionally fine tonal range.

12x16"	25sh	29.90
16x20"	25sh	50.31

ADOX Fine Print Vario Classic FB

Heavy 300g weight silver-rich fibre based paper.'

8x10"	100sh	36.23
9.5x12"	50sh	27.60
12x16"	25sh	29.90
16x20"	25sh	48.30

ILFORD Multigrade IV RC

The market leader, consistent, neutral - popular sizes shown, full range & rolls also stocked

5x7"	100sh	13.08
8x10"	25sh	10.59
8x10"	100sh	24.46
9.5x12"	10sh	6.03
9.5x12"	50sh	20.46
12x16"	10sh	11.06
12x16"	50sh	33.72
16x20"	10sh	17.60
16x20"	50sh	51.49
20x24"	10sh	26.15
20x24"	50sh	77.17

ILFORD Multigrade IV FB

Large stocks of the popular FB paper derived from MGIV, and special discounts on the most popular sizes.

5x7"	100sh	23.78
8x10"	25sh	19.47
8x10"	100sh	50.67
9.5x12"	10sh	10.78
9.5x12"	50sh	37.35
12x16"	10sh	20.45
12x16"	50sh	61.49
16x20"	10sh	32.34
16x20"	50sh	93.96
20x24"	10sh	47.94



Printfile Film Storage

Clear film archive pages - US made archival polypropylene, 4 hole punched for standard files & boxes.



120-3HB	3 strips 4 6x6cm x 100	22.47
120-4B	4 strips 3 6x6cm x 25	6.60
120-4B	120-4B x 100	22.48
120-4UB	4 strips 4 6x6cm x 100	25.28
35-7BXW	35mm, 7 strips 6 x 100	25.28
45-4B	5x4" (4 / sheet) x 100	22.48
810-1HB	810-1HB x 100	22.48
2x2-20HBF	(20/sheet) 0 x 25	11.50
	(35mm mounted slides)	

ADOX CHS Films

Aerox set a new standard for fine grain & sharpness half a century ago - these little known films still offer these qualities today.



ADOX CHS 25 135-36	2.76
ADOX CHS 25 120	2.99
ADOX CHS 25 5x4" 50sh	25.86
ADOX CHS 25 10x8" 50sh	76.76
ADOX CHS 50 135-36	2.76
ADOX CHS 50 120	2.01
ADOX CHS 100 135-36	2.76
ADOX CHS 100 120	1.96
ADOX CHS 100 5x4" 50sh	25.30
ADOX CHS 100 10x8" 50sh	76.76
ADOX CMS20 135-36	3.38
ADOX ORTHO 25 135-36	3.38
ADOX ORTHO 25 5x4" 25sh	9.79
ADOX PRINT FILM 5x4" 10sh	3.77
ADOX PRINT FILM 10x8" 10sh	15.17
ADOX PRINT FILM 9.5x12" 10sh	18.88



Silverprint Archival Print Washers

12x16"	6 slot	233.91
12x16"	12 slot	337.66
16x20"	6 slot	292.64
16x20"	12 slot	445.31
20x24"	6 slot	439.45
20x24"	12 slot	527.53

Time-Zero Pinhole Cameras

Beautifully crafted range of pinhole cameras with ingenious design features. 3 film formats, 5x4", 35mm & 120 including wide frames



25B (Basic Camera)	97.43
50B (inc 1 extension)	146.12
75B (inc 2 extensions)	194.81
Toyo Double Darkslide 4x5"	23.00
Zero 2000 (120 Film)	97.43
Zero 6x9 MF (120 multiformat)	151.70
Zero 135 (35mm)	97.43

Retouching Dyes

Special import of Dia-photo retouching dyes - the three bottle kit covers all normal b/w papers, neutral dye also available separately.



Tri-X 135-36	3.52
Tri-X 120	3.60
Tri-X 220 5 pack	33.21
Tri-X 5x4" 50sh	59.67
TMax 100 135-36	3.20
TMax 100 120 5 pack	15.88
TMax 100 5x4" 50sh	59.67
TMax 100 8x10" 10sh	47.47
TMax 400 135-36	3.23
TMax 400 120 5 pack	15.88
TMax 400 5x4" 50sh	59.67
TMax 400 8x10" 10sh	47.47
TMax P3200 135-36	4.26
T400 CN 135-36	3.89
T400 CN 120 5 pack	18.04

We work on the basis of offering the widest possible range of specialist materials at the keenest prices.

This begins with the film, through processing and printing to mounting, displaying or storing the final print.

Now coming up to 25 years since inception, with 20 years in Waterloo, we know what we're doing with our products and we hold a lot of stock!

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90/4 PROFESSIONAL 12x16"	508.88
90/5 PROFESSIONAL 16x20"	595.13

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Natural-white archival board cut to photo sizes



12x16" 10sh	12.08
16x20" 10sh	20.53
20x24" 10sh	31.63

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Archivally sound, these are supplied flatpacked & erect to form a sturdy grey clamshell box. Prices here are for singles, discounts for quantity.



8x10"	8.75
9.5x12"	8.75
10x14"	9.28
12x16"	9.28
13x19"	9.51
A3	11.27
A3+	12.21
16x20"	13.39
20x24"	15.32

Silcase Portfolios NEW

Our new punched-page portfolio, made to the same specification as our portfolio boxes. Finished in black buckram & supplied with its own buckram covered slipcase. See website for polyester sleeves.



Slip-case Portfolio A4	30.02
Slip-case Portfolio 9.5 x 12"	31.97
Slip-case Portfolio 11 x 14"	34.96
Slip-case Portfolio A3	37.95

Silverprint Leather Portfolios NEW

Basic design as before but improved specification and with a lower price. Smooth high quality black leather, made specially for us to a very high standard. Uses 4 concealed posts to retain the pages, (same crystal clear polyester sleeves as our Slipcase Portfolios).



Leather Portfolio A4	84.89
Leather Portfolio 9.5 x 12"	90.45
Leather Portfolio 11 x 14"	93.76
Leather Portfolio A3	112.55

*Also available as landscape format.

Prat Pampa A4*	38.86
<tbl

Meet our contributors...

**PAUL GALLAGHER**

Work by landscape photographer Paul Gallagher is represented by a number of galleries. He lectures for Epson and runs his own workshops. His first book, *Aspects of Expression* has just been published.

● **Embracing Change, p6**

© Brett

**NIALL BENVIE**

Has worked as a professional outdoor photographer and writer since graduating from Dundee University. He is a founding fellow of the International League of Conservation Photographers and has written several books and numerous articles on photography.

● **Revealing the Inner Life, p20**

**TIM DALY**

Since studying photography at the Royal College of Art, Tim Daly has become a well-known writer on digital photography and digital printing. His pictures have been exhibited at major UK and European galleries and he is currently senior lecturer in Photography at the University of Chester and an Ilford/Harman Masterclass leader.

● **Preparing an Exhibition Print, p50**

Welcome

Just recently a young photographer sent me some of his work. He is both talented and enthusiastic (you will be seeing some of it in a future issue!) and in love with reportage, to the point that one of his submissions was simply entitled 'Diary' in which he described, in images, his daily life. As a journalist and editor I've long been fascinated by autobiography in word form, and am now increasingly intrigued by the idea of a wordless pictorial form. Interestingly, the same rules apply – you have to be selective and you have to edit your work right down to the essentials. Then you have a story.

For quite a few years I taught Creative Writing in Adult Education and, again recently, a former student, now in her mid-70s contacted me. She wanted me to 'direct' her in some autobiographical writing to leave for her children, so I suggested that she start by writing 'snapshots' about her life with the idea that they can later be edited and developed into a coherent form – a kind of verbal photo album. I was surprised at how easily the genres interchanged.

I think the key to good autobiography is making the ordinary extraordinary. If you can transform the simple things around you (people, objects, spaces) into something unique, it's a very special talent. Like alchemy.

I've been thinking hard about this, so when it came to talking about a new angle for Eamonn McCabe's column (he'd written 100 and we thought he would like a fresh challenge) I suggested that he should start a series based on the idea – perhaps not quite of alchemy, but something close. You can see what he came up with on page 32. I hope it sets you off.

Elizabeth Roberts, Editor

lizr@thegmcgroup.com

SPECIAL THANKS

To Alison who refuses to get old. To Glyndebourne for being so eccentrically English (including rain); and to Emma for not minding about the stolen sandwich

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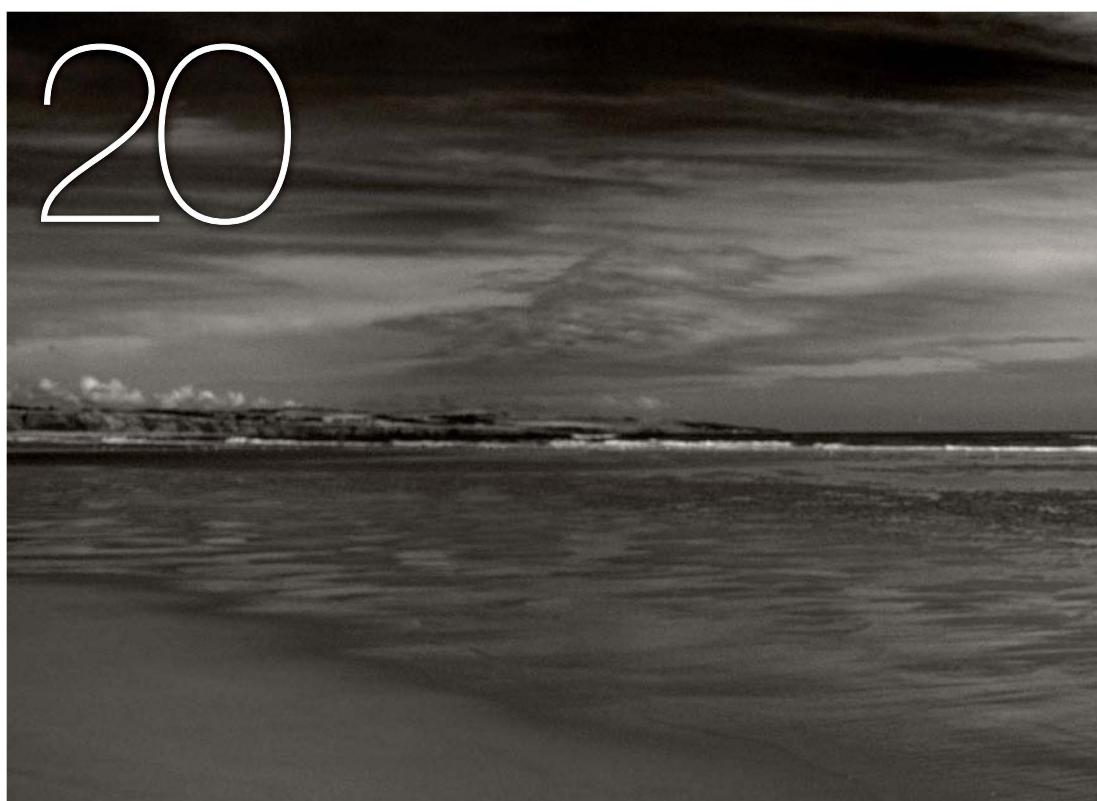
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WIN A YEAR'S SUBSCRIPTION

There's a quote on our cover! Find the article from which the quote is taken and email markbe@thegmcgroup.com and we will put your name into a hat for a year's free subscription to *Black and White Photography*

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Photographer of the Year

More prizes. More categories. It's the annual B&W Photographer of the Year competition. It's your last chance!

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FREE READER WORKSHOP

If you would like to join us on a reader workshop, contact Mark Bentley with your daytime phone number by emailing markbe@thegmcgroup.com or write to *Black & White Photography*, GMC Publications Ltd, 86 High Street, Lewes BN7 1XN

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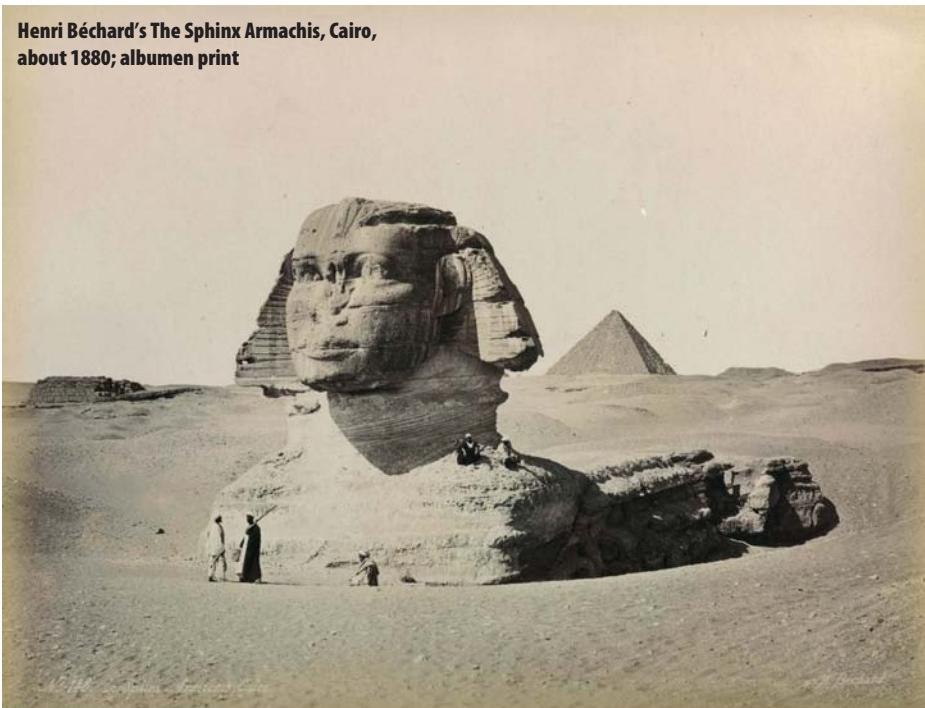
edited by **Mark Bentley** email: markbe@thegmcgroup.com

Newsroom

News from the B&W world

McCullin curates exhibition

Henri Béchard's The Sphinx Armachis, Cairo, about 1880; albumen print



Don McCullin, one of Britain's greatest photographers, has curated a selection of images from the National Media Museum's world-renowned photography collection for a new online gallery. The images, which have been chosen from the museum's archive, may be seen on photography sharing website Flickr.

Don made the selection during his visit to the Bradford-based museum for the launch of one of the museum's summer exhibitions, *Don McCullin: In England*, which is now open in Gallery Two and runs until 27 September. Entry to the exhibition is free. See page 16 for details.

The choice of subject matter relates to Don's next book, which will feature his photographs of archaeological sites around the Mediterranean. His selection of images from the museum's collection, including the Royal Photographic Society Collection, reveals how these locations were recorded in the past by acclaimed 19th century photographers such as Maxime du Camp and Francis Frith.

• flickr.com/photos/nationalmediamuseum
• nationalmediamuseum.org.uk/exhibition/donmccullin/flickr

Festival of photography

Get your pictures ready for Photomonth, the East London photography festival which takes place in galleries and spaces around East London and the City during October and November.

Photomonth is the only photography festival in London and the largest in the UK.

Last year there were more than 100 exhibitions and events held in 70 galleries and spaces, involving more than 500 photographers.

Photographers should contact galleries directly to apply for an exhibition or create their own space for a show or exhibit online.

Entry forms are available from Alternative

Arts, Top Studio, Montefiore Centre, Hanbury Street, London E1 5HZ.

Alternatively, you can call 020 7375 0441 or fax on 020 7375 0484.

Email: info@alternativearts.co.uk.

• **Website:** alternativearts.co.uk

• photomonth.org

Win new software

We have three copies of Blubox software to give away. Blubox compresses photos by up to 95% without sacrificing picture quality. It enables you to store up to 20 times more photos on your back-up drive and reduces the time taken to send photos by email and to upload to the web. For a chance of winning the software, send your name, address and

daytime contact number into us and we will draw three names out of a hat (or possibly a camera bag).

• blubox.com

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Advanced compression software for digital photos.
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News bytes

• The Park Cameras School of Photography has unveiled a mouthwatering menu of training days coming up over the next few months. The shop, which has its own purpose-built showroom, offers regular courses, seminars and lectures across a broad range of photographic disciplines. Learning takes place in a dedicated training suite.

Days coming up include Introduction to Adobe Lightroom 2 on 6 August, Introduction to Adobe Photoshop Elements 7 on 7 August, Understanding Your Digital SLR on 13 August, Understanding Your Canon EOS 40D on 19 August, Understanding your Canon EOS 50D on 20 August, Understanding Your Canon EOS 5D Mark II on 21 August and Understanding Your Nikon D700/D3/D3X on 26 August.

• parkcameras.com

• Six students studying on the MA in Photography at the University of Bolton will enjoy all expenses paid travel this summer, thanks to a new scholarship scheme. The scholarships, worth a total of £6,000, are to be awarded by the university in partnership with UK travel company, Radical Travel. They will enable the students to travel in Europe and the UK for between two and six weeks.

• New firmware has been released for Panasonic's DMC-LX3 compact camera. Firmware Version 1.3 improves performance, including auto white balance, and rectifies several minor issues.

• panasonic.jp/support/global/cs/dsc

• Top Olympus cameras are up for grabs in the RSPCA's Young Photographer Awards. The overall winner will take home £1,000 worth of Olympus vouchers and join an exclusive photo shoot at a unique RSPCA location.

• rspca.org.uk/ypa

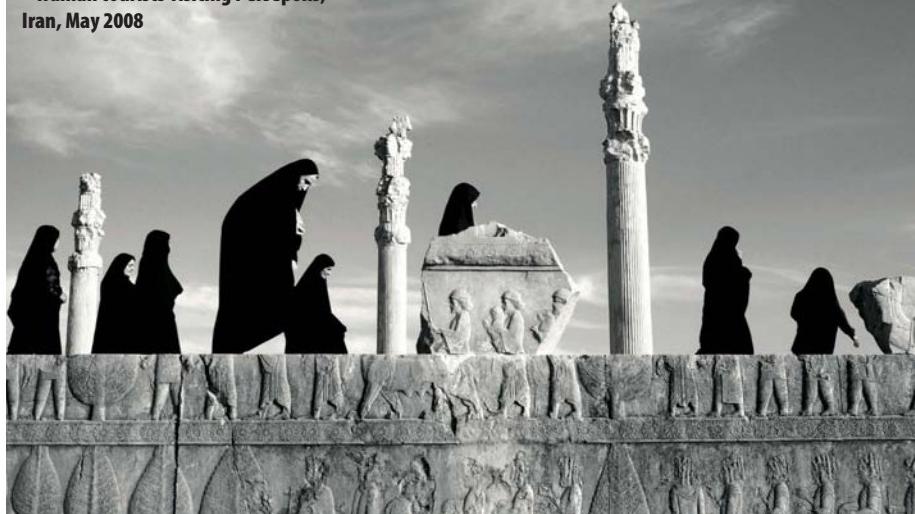
Oops!

In issue 99 we printed a list of UK authorised Leica dealers to accompany our review of the Leica M8.2. Unfortunately, we published the wrong contact details for Cambrian Photography. We do apologize!

The correct details are:

Cambrian Photography,
87-89 Abergele Road, Colwyn Bay,
North Wales LL29 7SA
• Tel: 01492 532510 • Fax: 01492 530567
• Email: web@cambraniophoto.co.uk

One of the winning images from last year – David Watts' picture Persepolis – Iranian tourists visiting Persepolis, Iran, May 2008



Top of the world

The 2010 Sony World Photography Awards are now open for entries. With categories for both professional and amateur photographers, the Sony World Photography Awards is one of the world's largest photographic events. The awards are a platform for both established and emerging photographers and last year's competition attracted more than 60,000 entrants from 139 different countries.

• worldphotographyawards.org



Fresh path

An expert panel of judges, which included Stuart Franklin from Magnum, has decided on the winner of the Magnum Photos and Tanqueray Gin photography competition. Daniel Clinch with his black & white image *Treading a Fresh Path* beat more than 2,000 photographers from the UK who entered the competition.

Daniel scooped £5,000 and, along with the nine runners-up, had his work showcased alongside that of Stuart Franklin, the president of Magnum, and some of the world's greatest photographers in *A Taste for Life*, a photographic exhibition at Liberty in London.



Embracing
change



Landscape photographer **Paul Gallagher** works with a large format film camera and outputs his images digitally. He talks to Mark Bentley about light, technology and seeing in black & white

© All pictures Paul Gallagher

Profile: Paul Gallagher



Paul Gallagher's monochrome landscapes are represented by a number of galleries. He lectures for Epson and for colleges throughout the UK. He also runs his own field and print workshops and leads masterclasses for Light & Land. paulgallagher.co.uk

Paul Gallagher is passionate about black & white photography. He bubbles with enthusiasm. He teems with ideas. He fizzes and enthuses and delights in all things monochrome.

His new book, *Aspects of Expression*, acts as a testament both to his skill as a black & white photographer and as someone keen to share his knowledge and enthusiasm. It's full of gorgeous landscape images: beautifully composed beach scenes, rugged mountains, gnarled trees and soft-flowing rivers. But the book also has a practical section, showing how he achieved certain effects and encouraging readers to develop their own photography.

Paul, now 41, first became interested in photography when he studied graphic design at 16. One of his lecturers advised him that to be a good graphic designer it was worth understanding photography. So Paul slipped off to the college library to read the photography books – and was smitten.

'I became obsessed with Ansel Adams, Edward Weston and Paul Strand. Colour was god back in the 80s but I was reading all these Ansel Adams books and learning about black & white photography. I became obsessed about it – and I still am obsessed with black & white. It's a life sentence, a life obsession!' ▶

Marram grasses,
Formby, England

'Although he loves the colours of spring, Paul seldom considers loading colour film into his camera and instinctively visualises a scene in black & white'



Traigh Eais, Barra, Scotland

◀ His first camera was an Olympus OM-20, given to him by his parents. As a teenager, he studied darkroom printing and still loves getting his hands in the chemicals. 'The first time I went to process some film the experience was quite profound. It was quite overwhelming that I could freeze a moment of time. When the picture was revealed in the darkroom it was very powerful.'

I realised I could choose anything I wanted as a composition. It was wonderful!

'I learned the traditional darkroom crafts, but the process is changing now. Let's embrace that change. The important thing is the image not the technology.'

'I now use digital and film cameras. My favourite camera is my Ebony 5x4, I love it because it slows you down. But I've

also been experimenting with the Nikon D3X – it's a very good camera – and I use Photoshop for all my work. Digital printing is very good. For me to start using it, the quality had to be there – it is now.'

Although he loves the colours of spring, Paul seldom considers loading colour film into his camera and instinctively visualises a scene in black & white. He uses Ilford Delta 100 because of its grain structure and tonality, hand processes each individual sheet of film then scans in the negative and applies equivalent darkroom techniques to the digital file in Photoshop. In the book he discusses Photoshop tools such as cloning and healing, adjustment layers and sharpening; and explains how to use these tools to adjust tone, control highlights and add drama to pictures. But he also stresses the importance of developing a sense of vision and an understanding of light over computer and camera technology.

The book is divided into four sections: *Light, Emotion, Vision and Expression*. The idea for these sections came from the publisher, Eddie Ephraums, who asked Paul to sum up his ideas about what his photography was all about.

'I originally had about 20 words to describe my photography but we narrowed it down to four. These are the four cornerstones of my work. I then got a selection of different images and sorted out which of these would predominate in light, emotional connection, vision and expression. Each picture had to contain one of those elements.'

Many of the photographs were taken in Scotland and Paul talks in the book about the importance of making an emotional connection with the landscape. 'I love being in the environment where things are quiet, where I can work alone and it's peaceful. It's very important to connect emotionally with the landscape and communicate that to other people through the picture.'

'I tend to have certain locations I like but I never limit myself to one kind of photograph. For us landscape photographers, something about what we do is discover things, but we don't know what we're going to discover – so ▶



**Clashnessie Bay,
Sutherland, Scotland**





Gneiss, Uig Bay,
Outer Hebrides, Scotland

◀ it's endlessly exciting! There's an infinite number of compositions and an ever-changing light. That's where the addiction comes in!

This addiction means Paul is constantly striving to improve his work. I'm obsessive

on attention to detail. I've fine-tuned the process to ludicrous levels, even the towels in my darkroom where I process my films have to be in a certain place!

I'm the greatest self-critic. I'm always thinking: you could have done this or that

better. I never want to rest on my laurels. There's a certain puritanical approach to my pictures. I like a full range of tone in an image and as much clarity as possible. If you begin looking at the four corners of the image then look directly into the ➤



Berneray, Scotland

'It's very important to connect emotionally with the landscape and communicate that to other people through the picture'

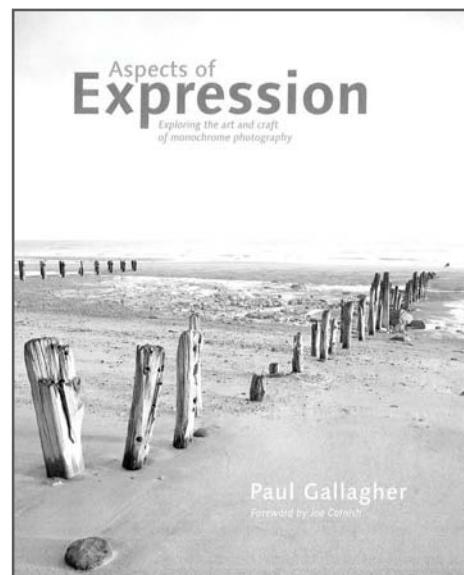
◀ photograph, you should almost fall into it.'

It's this clear-sightedness in his approach, coupled with an understanding of the craft and its masters that gives Paul's pictures their high technical quality. But the personality of the pictures – that's down to his infectious enthusiasm, his passion for landscapes and his deep love of black & white.

'What I'm burning to say is I want to promote black & white photography as an independent art form that is going forward. I want people to go out with the intention of taking black & white photographs – whether it's digital or film, it doesn't matter. It's a fantastic medium to explore.'

B&W

● *Aspects of Expression* by Paul Gallagher is published by Argentum, price £20 ISBN 978 1902538549



PAUL'S KIT

● **Cameras:** Ebony 45SU, Walker Titan XL, Nikon D70s

● **Lenses:** 72mm XL Schneider Super Angulon, 90mm Rodenstock Grandagon N, 150mm Schneider, 210mm Schneider

● **Film:** Ilford Delta 100

● **Computers:** PC with Iiyama Pro E4855 monitor, Apple Mac, Adobe Photoshop

● **Epson V750 flatbed scanner**

● **Printers:** Epson Stylus Pro 7800, Epson Stylus Pro 3800

● **Papers:** Epson Traditional Photo Paper, Permajet Fibre Base Gloss

THE PHOTO EXPERTS

NEW Canon PIXMA Pro 9500 Mark II

For exceptional colour accuracy and gamut, the PIXMA Pro 9500 Mark II uses a 10-colour pigment based single ink system as standard, including matte black and photo black, allowing photographers to print on gloss and matt media without the need for swapping ink tanks.

New for the PIXMA Pro9500 Mark II is the Ambient Light Correction feature using Canon Kyuanos technology. Users can select the type of lighting under which the print will be displayed.

PIXMA Pro 9500 Mark II
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MACK 3 yr Extended warranty

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CANON9500INKS
WA1031

£728.99
£97.86
£34.99



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The advanced technology of the new LUMIX GH1 has enabled a level of image expression that never before existed. It brings a gentle, soft focus to both photos and movies and enhances each shot with the beauty of HD. Bundled with a 14-140mm F4.0-5.8 G Vario HD lens.

DMC-GH1 Black 993-150Y
£1195.00

DMC-GH1 Red 993-150Z
£1195.00



NEW Canon EOS 500D

Canon EOS 500D

With the EOS 500D, every side of your story comes alive. Capture every detail in stunning 15.1 Megapixel resolution, or switch to shooting pin-sharp Full High Definition 1080p video.



500D Body only
500D Body with 18-55mm lens
500D Body with 18-200mm lens

321-550A £599.00
321-550B £679.00
321-550C £1149.00



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Featuring a removable shoulder pad for comfortable carrying, ripstop waterproof nylon lining to help keep your kit dry and removable padded dividers to personalise your layout.

Olive 360-009F £67.00
Black 360-001W £67.00
Red 360-001X £67.00
Espresso 360-001Y £67.00



Lowepro Magnum AW Series



NEW

Lowepro's Magnum AW shoulder bags are built on the foundation of their predecessor: the original pro bag designed in 1976 and an industry standard to this day. The next generation of the Magnum AW series remains an essential toolbox for the pro photographer: extra-portable, durable and flexible.

Magnum 200AW LP36053 £125.00
Magnum 400AW LP36054 £155.00
Magnum 650AW LP36055 £195.00

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CK7100 Tripod with 3-Way Quick-release Head

Compact and lightweight tripod for digital and 35mm cameras.

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CK7300 Tripod with 3-Way Quick-release Head

A lightweight tripod perfect for digital and 35mm cameras.

CK7316 £69.99

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Perfect for shooting with a Professional DSLR, in the studio or out on assignment.

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CK7800 Tripod

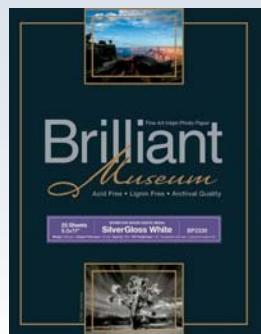
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edited by Elizabeth Roberts

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London

THE OLD TRUMAN BREWERY

To 20 July

Free Range 2009

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91 Brick Lane, London E1; 07737 205 468;
trumanbrewery.com

THE GALLERY@OXO

To 21 July

Humanity in War: Frontline

Photography since 1860
The International Red Cross commemorates anniversaries with this exhibition that traces the history of war
Oxo Tower, South Bank, London SE1

MICHAEL HOPPEN GALLERY

To 25 July

(Life with) Maggie

An exploration of notions of identity and conflicts of self perception by Ofer Wolberger
3 Jubilee Place, London WSW3; 020 7352 3649; michaelhoppengallery.com

PROUD CENTRAL

To 26 July

Audrey & Marilyn

A look at Hollywood's two leading ladies seen through the lens of Sam Shaw
32 John Adam Street, London WC2; 020 7839 4942; proud.co.uk

MAGNUM PRINT ROOM

To 31 July

Bitter Fruit:

Pictures from Afghanistan

Superb imagery from some of Magnum's greatest photographers
63 Gee Street, London EC1V; 020 7490 1771

PM GALLERY & HOUSE

To 9 August

Satellites

A photographic journey through the unknown republics of Eastern Europe by Jonas Bendiksen
Walpole Park, Mattock Lane, Ealing, London W5; 020 8567 1227;
ealing.gov.uk/pmgalleryandhouse

National Portrait Gallery

To 30 August

Bob Dylan

Photographs of Bob Dylan's 1966 European Tour by Barry Feinstein
To 18 October

Gay Icons

Celebrating the contribution of gay people to history and culture
St Martin's Place, London WC2H; 020 7312 2463; npg.org.uk

SIR JOHN SOANE'S MUSEUM

To 19 September

Immagini e Memoria: Rome in the Photographs of Father Peter Paul Mackey 1890-1901

These images are shown in the UK for the first time

13 Lincoln's Inn Fields, London WC2A; 020 7440 4263; soane.org

THE PHOTOGRAPHERS' GALLERY

17 July to 4 October

When You're a Boy: Men's Fashion Styled by Simon Foxton

A celebration of men in fashion

17 July to 4 October

André Kertész: On Reading

Exhibited for the first time in the UK

16-18 Ramillies Street, London W1; 0845 262 1618; photonet.org.uk

PROUD CENTRAL

30 July to 13 September

Queen: The Unseen Archive

The rock band by Peter Hince

32 John Adam Street, London WC2N; 020 7839 4942; proud.co.uk

North

NATIONAL CONSERVATION CENTRE

To 31 August

Sound and Vision:

Music and Fashion by Francesco Mellina 1978-82

Post-punk era images taken in Liverpool by Francesco Mellina
Whitechapel, Liverpool; 0151 478 4999; liverpoolmuseums.org.uk

IMPRESSIONS GALLERY

To 6 September

Trish Morrissey: Front

Photographs, video and sound installation that explores the beach, family and motherhood
Centenary Square, Bradford; 08450 515 882; impressions-gallery.com

NATIONAL MEDIA MUSEUM

To 27 September

Animalism

An exploration of the presence of animals in modern media

To 27 September

Don McCullin: In England

An exhibition that presents McCullin's personal vision of England in photographs taken over a 50-year career
Bradford; 0870 7010 200; nationalmediamuseum.org.uk

NATIONAL COAL MINING MUSEUM

To 27 September

Living in a Mining Community

Work by Andy Boag is part of a larger exhibition celebrating the museum's



© Pete Bridwood

SOUTHWELL MINSTER

1 to 31 August

Masters of Vision

Work by top landscape photographer Charlie Waite alongside that of some of the best emerging British landscape photographers – an exhibition definitely not to miss

Church Street, Southwell, Nottinghamshire

21st anniversary

Caphouse Colliery, New Road, Overton, Wakefield; 01924 848 806; ncm.org.uk

RHEGED CENTRE

To 31 October

Drawing the Light

The 'real' Cumbria, beneath the picture postcard image, is a harsh and rugged landscape. Black & white images by Roy Fleming
Redhills, Penrith, Cumbria; 01768 868 000; enquiries@rheged.com

BRITANNIA VAULTS

To 31 December

White Feather: The Spirit of Lennon

A unique exhibition of images and personal possessions from John Lennon's life. Admission £12.25 concessions £8.30
Alvert Kock, Liverpool; 0151 709 1963; info@beatlesstory.com

PAVILION GALLERY

23 July to 23 September

Andy Lock: Lost Horizons

Images reminiscent of childhood myth-making and play
7 Saw Mill Yard, Round Foundry, Leeds; 0113 242 5100; pavilion.org.uk

BALTIC CENTRE FOR CONTEMPORARY ART

31 July to 4 October

Fiona Crisp: Subterraria

Images of European and British locations that evoke a sense of power
Gateshead Quays, South Shore Road, Gateshead; 0191 478 1810; balticmill.com

JOE CORNISH GALLERY

1 August to 2 September

Tenere:

Photography by Paul Harris

A celebration of the dramatic desert landscapes and vibrant Tuareg culture of Niger, North Africa
Register House, Zetland Street, Northallerton; 01609 777 404

Midlands

BIRMINGHAM MUSEUM & ART GALLERY

To 31 August

Obama's People

A world premiere of Nadav Kander's remarkable images
Chamberlain Square, Birmingham; 0121 303 2834; bmag.org.uk

Index to exhibition pages

● Exhibition of the month **16-17** ● American Connection **18-19**

South

THE LIGHTBOX

To 26 July
The Colourful World of Black & White
Fine art prints by Tim Rudman
Chobham Road, Woking, Surrey;
01483 737 800;
thewlightbox.org.uk

GODALMING MUSEUM

To 1 August
Godalming Photographic Club Annual Exhibition
Open 10am to 5pm Tuesday to Saturday, admission free
109a High Street, Godalming;
01483 426 510

EAT @ OURS RESTAURANT & GALLERY / EAT@ PARK CAFÉ

To 1 September
1066 Annual Exhibition 2009
A show not to miss
12 Claremont, Hastings / Alexandra Park, Hastings

MODERN ART OXFORD

To 13 September
Polaroids: Mapplethorpe
With 92 images
30 Pembroke Street, Oxford; 01865 722 733;
modernartoxford.org.uk

DIMBOLA GALLERIES AND PHOTOGRAPHIC MUSEUM

To 18 October
Graham Ovenden: Pastoral Visions

SEVENOAKS LIBRARY MUSEUM AND GALLERY

1 to 27 August

Coastal Fragments

Three photographers – Trevor Crone, Dave Mason and Roy King – have each chosen a particular part of the Kent coastline to interpret. The images both avoid the obvious and celebrate the photographers' love of the area
Buckhurst Lane, Sevenoaks, Kent; 01732 453 118

© Trevor Crone



B&W's International Exhibition Choice

CHATEAU DE BOSMELET

1 to 16 August

Mike McGoran:

Arbres des Deux Rives
Mike McGoran is an advertising photographer who specialises in food and landscape. He lives in London and St Hellier, Normandy, a village on the edge of the magnificent Forêt d'Eawy which was the source of inspiration for this exhibition. For more information visit chateau-de-bosmelet.fr and mikemcgoran.co.uk
Auffray, 76720, Normandy



East

BEYOND THE IMAGE PHOTOGRAPHER'S GALLERY

To 26 July

Beyond the Pond

Thirty works by six American photographers
13 Red House Yard, Thornham Magna, Eye, Suffolk;
01508480477;
beyondtheimage.co.uk

A visual call to environmental action by Milo Newman
Lansdown, Stroud, Gloucestershire;
01453 767 576;
the-space.org

Scotland

Gladstone Gallery

21 to 26 July
Three Scottish Photographers
Work by Ed Fielding, Paul Johnston and Hamish King featuring landscapes, townscapes and wildlife
Gladstone's Land, Lawnmarket, Edinburgh; 07740 500 985

The Elgin Gallery

5 to 26 September
Transient Light
Ian Cameron shows his mesmerising large format landscape prints
Elgin Library, Cooper Park, Elgin, Moray; 01343 562 600

West

TAVISTOCK WHARF

To 27 June

Adam Burton

Images of Dartmoor National Parkland and Devon and Cornwall
Canal Road, Tavistock, Devon; 01822 613 928; tavistockwharf.com

ST MICHAEL'S MOUNT

To 30 September

Between Earth and Heaven

Images by Jean-Michel Guillaud that feature sacred mountains
Near Penzance, Cornwall;
nationaltrust.org.uk

THE SPACE

18 July to 6 August

Till the Slow Sea Rise

Wales

National Museum Cardiff

To 31 August
Diane Arbus
Work by the legendary New York photographer
Cathays Park, Cardiff; 029 2057 3185; museumwales.ac.uk

ONE EXHIBITION NOT TO MISS

The Guv'nors, Finsbury Park, London, 1958 ©Don McCullin



Don McCullin: In England

Largely known for his extraordinary images of war, Don McCullin also spent half a decade recording life in Britain. The work, now on show at the National Media Museum, reveals the compassion and spirit of this great photographer



Snowy, Cambridge, early 1970s

From the 1950s to the present day, Don McCullin has been taking pictures of the English. His images highlight issues surrounding wealth, race, class and social justice which he published in two books, *Homecoming* (1979) and *In England* (2007) – the years of publication coinciding with the same years that Margaret Thatcher came to power and Tony Blair left power respectively.

In an exciting exhibition at the National Media Museum, curated by *Black & White Photography*'s regular contributor Colin Harding, we find 70 monochrome images. 'Don's vision of England is not a pretty one. He photographed what he saw and what he saw was often harsh – poverty, unemployment and discrimination – but he always photographed with passion and empathy,' Colin says.

Included in the exhibition is McCullin's

first ever published photograph – that of The Guv'nors, a 1950s gang from his neighbourhood around Finsbury Park in London. The picture appeared in the *Observer* after a policeman was murdered by one of the gang members.

Don McCullin: *In England* is on at the National Media Museum in Bradford until 27 September. For more information visit: nationalmediamuseum.org.uk **B&W**

American connection

Susan Burnstine reports on the black & white world in the USA



When Ion Zupcu's *Works on Paper* series was first described to me, it was hard to fathom how an envelope or simple piece of folded paper could be photographed in a way that would be unique or compelling. But once viewed, Zupcu's stunning imagery never ceased to amaze.

Zupcu became a photographer at the age of 17, began his professional career as a commercial photographer and has focused on fine art for the past 12 years. After emigrating from Romania to New York in

1991, the combination of Zupcu's new environment and the discovery of the International Center For Photography provided the canvas needed to allow his artistic vision to blossom.

He first gained notice in US galleries with his black & white still life and floral imagery. During the years 2004-2006 he focused on his most recent body of work, *Works on Paper*, which was inspired by paper models his daughter created for her architectural studies. Zupcu used his Hasselblad to photograph tiny pieces of folded paper that were no



© Ion Zupcu

larger than one inch across. By using a combination of shallow depth of focus and soft focus, he transformed simple pieces of paper into wondrous abstract illusions.

© Ion Zupcu

Zupcu uses photography to communicate his sketches, but has no formal training in the arts. He began the *Works on Paper* series by making small sketches of lines within square pieces of paper so he could determine how his vision could be expressed within his preferred film format. Ultimately, this practice allowed him to translate his imagined images on to film.

Works on Paper begins with images toned in sepia and concludes with black & white. The black & white images communicate Zupcu's response to great artists he admires. His inspirations for these photographs came from various locations, characters, TV news, along with his personal responses to imagery created by other artists that resonated with him. Currently he is photographing wooden cubes for his new series, temporarily titled *Painted Cubes*.

Zupcu's beautifully printed book, *Ion Zupcu: Works on Paper* is a visual treat that endlessly inspires. Park Island Press published the monograph with assistance from two of his galleries and it's currently available through the photographer's website.

• ionzupcu.ro





© William Ropp

Hope & doubts

French photographer William Ropp's evocative series, *Children*, remained imprinted in my mind since seeing it at Photo LA a few years ago. Ropp's work goes beyond imagined narratives and provides a rich inner life of each child he photographs. His examination of childhood sexual innocence versus adult realities is conveyed without sentiment or romanticism and expresses a universal truth experienced in youth.

Ropp's signature style involves various techniques, including photographing subjects in complete darkness and painting them with light using a 50-year old Czech-made flashlight. He never directs his subjects and what ultimately emerges is an enigmatic vulnerability that expresses hopes and doubts rarely captured in images of children. Ropp explains: 'It is the dichotomies among the feelings of the model, the intentions of the artist and the perception of the viewer – it is this very ambivalence that forms, in my opinion, the essence and the richness of art.'

Ropp's series *Children* will be exhibited at Galerie BMG in Woodstock, New York, from August 7 to September 7.

• galeriebmg.com

• williamropp.com

Exhibitions in the USA

CALIFORNIA

• Museum of Photographic Arts, San Diego
Picturing the Process: The Photograph as Witness
August 1, 2009 – February 6, 2010
• mopa.org

CALIFORNIA

• Peter Fetterman Gallery, Santa Monica
Sebastião Salgado: Africa
To September 19
• peterfetterman.com

COLUMBIA

• Concoran Gallery of Art, Washington DC
William Eggleston: Democratic Camera: Photographs and Video 1961-2008
To September 20
• concoran.org

NEW YORK

• International Center For Photography, New York
David Seidner: Paris Fashions, 1945
To September 6
• icp.org

OHIO

• Akron Art Museum, Akron
William Wegman: Fay
To October 4
• akronartmuseum.org

TEXAS

• Museum of Fine Arts, Houston
Amy Blakemore: Photographs 1988-2008
To September 13
• mfah.org

Revealing the inner life



Niall Benvie
has been shooting colour for 30 years but more and more black & white work is now appearing in his portfolio. He describes what has made him convert

Whether we realise it or not, almost every picture we take is made with either narrative or expressive intent. Sometimes we are enchanted by line, shape, form or colour and want to convey our feelings about these in a photograph. Narrative images, on the other hand, are preoccupied with telling the subject's story and if we end up making an attractive image too, that is just a bonus. Success comes from being true to that intention at every stage and making technique its servant.

Here's an example of the difference between the two approaches: you come across a patch of lady's slipper orchids in all their gaudy and shapely magnificence. If you want to make a picture about the biology of the plant, you will be at pains to include all the vital points of identification, to light it evenly and show it in the context of its environment

to provide scale. This is the objective, if slightly cold, representation of lady's slipper.

The expressive treatment, in contrast, reveals more about the photographer and his or her taste for abstraction, sense of line and mood, as expressed in the choice of lighting for the picture. As a biological record, the picture may be pretty useless but it carries the photographer's watermark much more clearly.

The decision whether to finish the picture in colour (since most digital photographers start off with a colour image) or black & white is similarly informed by intention. Colour, in some respects, is the natural choice for narrative images since it augments the photographer's descriptive vocabulary. But as we know from badly written literature, a dull story isn't made any more interesting by using elaborate language. So, we should ask: does colour in this picture let me tell a more complete story or does it



These companion pictures show two friends, Pete and Linda, who agreed to pose as fisher folk from another era. I made no references in the background to contemporary buildings or artifacts and separated the models from their surroundings by lighting them with a 1m square softbox. In the shot of Linda, I asked her to do melancholy as she turned her back on the sea; the viewer can then construct their own narrative

Hasselblad Xpan, 45mm lens, ISO 50, 1/60sec at f/5.6 (Linda) 1/15sec at f/5.6 (Pete), Norman flash



◀ just confuse it? Are my feelings about this place or scene made clearer by my use of colour? If the answer is no, then reach for those black & white tools! Be wary, though, of dismissing colour as a vulgar distraction if for no other reason than that is our own visual default. There has to be a pretty good reason to switch to black & white.

One of the most compelling is the immediate quality of otherness that results when a scene is rendered in black & white – it is held at a distance from our normal perception; it is not quite familiar. Even better, shoot on an overcast day without shadows: this takes the viewer even further from the emotionally one-dimensional blue-

sky-white-fluffy-clouds that is the generic snapshot. Indeed, much colour photography of the landscape portrays it as benign, even subdued, a sublime playground where visitors can safely come and go at will. Black & white, however, hints that there may be an entirely different side to the landscape where we are as vulnerable to natural forces as any other creature, subject to no more compassion than the sun-baked limpet or wind-buffeted rushes.

Most colour photographers also have a strong preference for shooting in the full-bodied light around dawn and dusk when the sun gets below our brows and floods us with the possibilities of day or night. There

is an implicit transience in these pictures, a sense that even if the scene is a little overwhelming, it will soon be dark and out of sight or sunny and harmless, depending on when the picture is shot. Not so in black & white, where it is easier to imply themes of immutability and permanence – of good and bad – in the absence of explicit clues given by the colour temperature of the light.

Look to the sky

Black & white work, done with thought, clearly demands a high degree of sensitivity and a willingness to reveal something of our inner life in the photograph. But there is no point if the viewer can't read these ►

'Black & white work, done with thought, clearly demands a high degree of sensitivity and a willingness to reveal something of our inner life in the photograph'

Conversion

We live in a golden age for black & white photography. Software is available that allows us to create effects easily that were previously the preserve of only the most experienced darkroom workers. And the latest generation of printers, pigments inks and papers lets us make prints that compare favourably with those from a wet darkroom.

But before doing anything else, we need to convert the 16-bit colour image to monochrome. While Lightroom has good black & white tools, I still prefer to do the conversion and tweaking in Photoshop CS3 and/or Alien Skin Exposure 2, simply because they offer more refined control, as well as the possibility of using layer masks to make local adjustments.

Photoshop offers many ways of skinning the cat but I normally use a black & white adjustment layer. The dialogue box presents a variety of presets – High Contrast Blue Filter, Red Filter, Infrared – which are often a good starting point for achieving the look you are after. Alien Skin Exposure 2 not only replicates the exact look of a whole variety of extinct films but recreates their grain structure too, giving your ultra smooth digital files a more organic, analogue look. It too is highly controllable.

RIGHT: Saligo Bay, Islay. This is a pretty scary place when there is a westerly blowing. There is nothing between here and Canada but the Atlantic. The dark, volcanic rock becomes even blacker when slick with salt spray: the colour version of this pictures looks pretty similar. There is the sense here that the landscape is not a gentle, restorative refuge but rather a place that tests our nerve and which we meet on its terms

Nikon D3, 17-35mm f/2.8 lens at 24mm, ISO 1000, 0.5sec at f/13





LEFT: I find the work of early photographers of the American West such as Henry William Jackson compelling, filled as they are with the sense of marvellous places being seen for the first time. Well, this remote gully on Mull isn't in the same league as Yosemite but nevertheless I used black & white to heighten the sense of something ancient and elemental

Nikon D2X, 12-24mm f/4 lens, ISO 100, 1sec at f/14

feelings in the final picture. The sky sets the emotional tone of a picture, whether it is a painting or a photograph; it provides the viewer with a headline suggesting what will follow in the rest of the picture. Since this works on a subliminal level, we can rely on the sky to do a lot of the communication work for us.

Blank white skies are perhaps the exception. They are ambiguous – containing neither sinister stratus clouds nor cheerful cumulus. I find them quite melancholic and suited to scenes of decay and stillness. How do you get that across in a colour picture? If they are the result of fog, you can enhance the sense of mystery by having key elements of the composition fading into it.

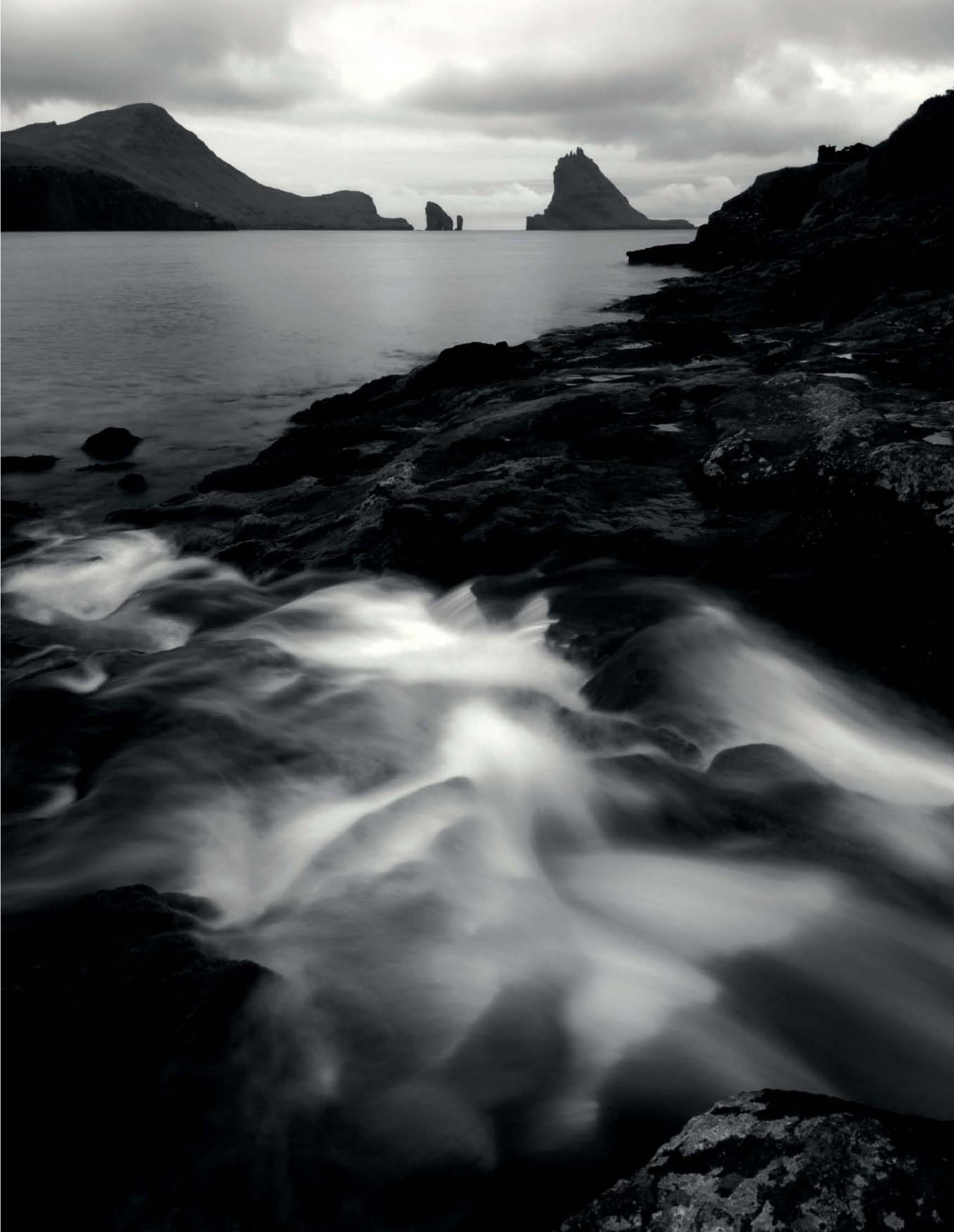
In addition to the character of the sky, its extent in the composition can create another sense, this time of space. When the sky is expansive, the subject can seem diminished by it. But when the horizon is excluded, we lose our best tool with which to construct scale and the subject occupies centre stage. Similarly, extensive light or dark areas in a photograph not only create a sense of space but also engage the viewer's imagination as he tries to make sense of the expanse with clues from other parts of the picture. ▶

Tints and toning

Tints and tones can look very attractive but you should be clear in your mind why you are using one. Does it contribute to the narrative by implying the past? And is this appropriate? For example, a sepia tint, to my mind, jars when applied to a contemporary cityscape, whereas I think it sits more comfortably with a wild landscape where there is more of a sense of timelessness. Among the many black & white filter effects found in Alien Skin Exposure 2 is a folder of Early Photography filters that can recreate a calotype or daguerreotype and variations of these. These offer a more authentic recreation than is possible in Photoshop but choose them only if the effect complements, rather than detracts from, your core intention.

RIGHT: Over Sorvagsfjordur towards Tindholmur, Vagar, the Faroe Islands. As dusk gathered on a gloomy summer evening and the precipitous island of Tindholmur loomed on the horizon, the colour drained from the scene. My feelings about that time are conveyed most effectively in black & white

Nikon D2X, 12-24mm f/4 lens, ISO 100, 2sec at f/16





◀ Enjoy the freedom

From the days of Ansel Adams onwards, black & white photographers have cut a lot more expressive slack than colour workers. The bizarre contrasts evident in some of Adams' work are no more representative of how things look in nature than tobacco-tinted Cokin filters, yet it is the latter that receive the (justifiable!) brickbats. There seems to be an expectation that workers in black & white will be more than mere recorders, that they will put their personal stamp on a scene. There is an understanding that black & white photographers aren't simply novices who haven't yet learned the language of colour.

Given these freedoms, we shouldn't hesitate to look at all the additional tools available to us to finish our pictures in a way that leaves the viewer in no doubt how to read the picture. **B&W**

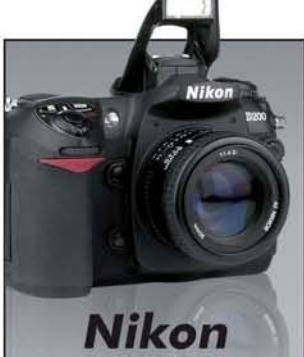
ABOVE: I doubt if this scene on Islay has changed much, if at all, in the last half century: black & white is ideal for conveying a sense of timelessness. Although at first appearance rather bleak, I find the road rising to meet the brightening sky quite hopeful

Nikon D3, 24-70mm f/2.8 lens, ISO 800, 1/400sec at f/11

Fancy frames

When we view a scene, we no more see it defined by a clean, sharp line than by ragged edges or rebates. Don't be deterred by purists who dismiss them as vulgar. Indeed, a thoughtfully chosen frame can actually add to the feeling you want to express in the picture.

I use a Photoshop plug-in called PhotoFrame which comes with about 4,700 frames. More than 4,500 of these are ghastly and can be deleted from the library straight away but there are a number of gems that can provide the perfect finish to certain images, especially those with large areas of white in danger of blending with the rest of the page. Since each frame is highly customisable, the chances of ending up with something that looks generic is much reduced.



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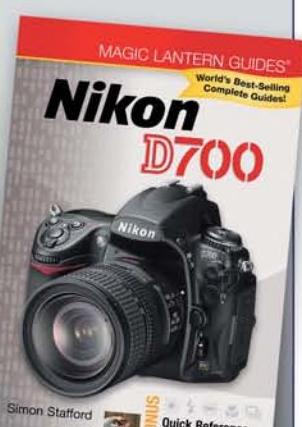
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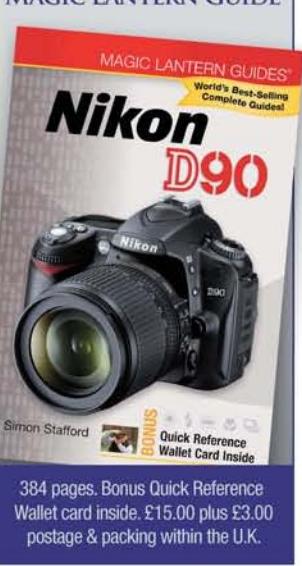
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The Imaging Warehouse! Details on page 83





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- Ilford HP5 film
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[YOUR WORK]



RUNNER UP
£50

Andy Biggs



ANDY'S KIT

- Leica M6 with 28mm lens
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TAKE PART!

For full details on how to submit your pictures to this or other features turn to page 83

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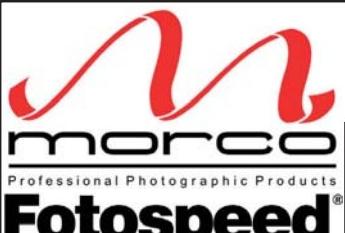
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[EAMONN MCCABE]

Every so often

In the first of a new series, we challenge *Guardian* photographer **Eamonn McCabe** to take one picture each month and discuss the inspiration behind it



I was lucky enough to attend a workshop by the great Raymond Moore in the late 1980s. I was getting a little disillusioned with sports photography and realised I had fallen back in love with just taking photographs.

It didn't matter what they were of. With Ray's help I saw beauty everywhere. Other people's accidental placing of washing lines, bicycles and even caravans, made for me, at least, real poetry.

For a couple of years I couldn't stop myself going out with my Leica and a 35mm lens and just enjoying the process of looking. Ray had a few small books published and one was entitled *Every So Often*. What he meant was that every so often, you turn a corner and there it is – a great photograph.

This one I found in an entrance to a café near the James Joyce Museum in Dublin. I couldn't believe it. What was this huge coin doing hidden behind a torn painting, which mirrored the shape of the Georgian front door? I couldn't get my camera out quick enough, in case the scene disappeared.

Leica M6, 35mm f/2 lens, Tri-X







● **Name:** Deborah Gilbert
● **Assignment:** Hand tinting a photograph
● **Equipment:** Nikon FM and Hasselblad 500 C/M cameras plus tripod. All images shot on film using Ilford HP5 or Kodak Tri-X or Kodak TMax 3200

Deborah Gilbert is a professional photographer based in New York. She started out doing stock photography and occasional commercial assignments but now sells her photographs at art festivals around the eastern US and on the street in New York City.

'When I was a kid I was a painter, but I gave up painting for photography. Because I have this background in painting, I think I approach colouring photographs in a different way to most people. I'm not afraid of the paint and working with the paint on the surface of the photograph, rather than just making flat fields of colour. And I also love this process because it is a way to combine both painting and photography.'

How does she do it?

'I make a traditional black & white print in the darkroom on fibre base paper. Then I sepia tone it before I start to add colour. When I'm making a photograph to colour, I make the contrast a little flatter than I would if I was making a photograph where the end product was going to be left black & white.'

'The painting is a process of adding and subtracting. I add oil paint with q-tips (more paint than needed), then I start to subtract that paint and move it around and blend it (with cotton balls and q-tips) until I get it down to where I want it. For tiny details, I make smaller q-tips by wrapping cotton around toothpicks. I mix colours on the surface, like in a painting, instead of colouring it flat like a colouring book. Occasionally I'll do a little detailing with pencil, but not too often.'

'All the colouring is done with oil paint. There's no Photoshop at all – which I have to patiently explain to people all the time! The oil paints are transparent, so you are seeing the black & white photograph coming through the paint.'

Winner of our Reader Assignment!

We set you the challenge of hand tinting your work. **Deborah Gilbert** is our winner and receives £100



Inspired?

Turn to page 37
for this month's
assignment



Deborah's work is available from gothamtomato.etsy.com B&W



© Eamonn McCabe

TIPS

- **Be creative.** You don't have to search far for inspiration. Look at the angles and patterns in your home and down your road. Can you make the familiar seem strange? Can you see things afresh?
- **Be experimental.** Try shooting the subject at a variety of distances and angles.
- **Be intriguing.** Give clues to what your subject is, without revealing it exactly.
- **Be thoughtful.** What does your picture say about the world? Is it a place of mystery and beauty? Is it full of decay? Or is it strange and wonderful?
- **Be on the look out.** Don't go for the general, go for patterns and shapes that fit well together. Look for light and shadow. Think small, rather than large. If you have one, you could use a macro lens.
- **Be determined.** There's nothing wrong with setting up your shot and moving things around until you get the shapes you want.

Your Assignment:

Taking abstracts

Inspired by **Eamonn McCabe's** picture on page 32 we challenge you to take a series of abstract black & white photographs. It could be indoors or out. It could be scenes from the natural world (a collection of pebbles, the leaf of a flower, the wing of an insect), or it could be something from the man-made world (a coil of rope, a torn poster, peeling paint). Look at the shapes and angles of the things around you and the buildings outside. Look for contrast and juxtaposition – and enjoy yourself!

Short term

Spend a half or whole day with your camera, firing off shots. Look around your home and nearby surroundings. Spontaneity is of the essence. Shoot fast and see what you come up with.

Medium term

You have several weeks or even a few months to build up a sequence of pictures. Use the time to plan ahead and experiment. Think about what you would like to achieve and make a list of ideas you want to shoot. Try doing things you wouldn't normally do.

Long term

You have the luxury of building a sequence of images across a whole year. What kind of impression or story do you want to present? Do you need to return to a location to take more shots? Can you take an initial idea and build on it?

O TAKE PART!

For full details on how to submit your work for this and other features – turn to page 83

WIN
£100

B&W

Just for a day

When **Leica** approached us to see if our readers would be interested in trying out a Leica M8 and M8.2 for a day, we didn't hesitate. Just three phone calls later we had Alison, Vicky and Rob lined up – and Editorial Assistant, Heather, begging to join in

Leica's offer to let our readers loose on their four-thousand-pound-plus (body only) Leica M8 cameras was, we thought, very generous – and rather brave. The fact that they laid on a great one-day workshop with photographer Brett as well as taking us out to lunch was fantastic.

We met at Leica dealer RG Lewis in Holborn in London, who kindly lent us their workroom, and over tea and biscuits Brett introduced us to his work as a reportage photographer – which was both daunting and inspiring in equal measure. Looking at his pictures (particularly his candid black & white

wedding photography) it all seemed so easy...

With a huge range of ability and experience among the participants it was going to be a challenge for everyone. Rob is a lifelong large format, strictly film, landscape photographer; Alison is familiar with DSLRs but favours landscape and portrait work and had never used a rangefinder; Vicky's constant companion is a battered Leica M2 (with wind-on lever), and Heather is an enthusiastic beginner who hadn't gone much beyond a compact and an Olympus Trip.

As Brett ran through the M8's functions there were a few sideways glances and Heather was looking intently at her camera

© Brett





Alison Buchanan

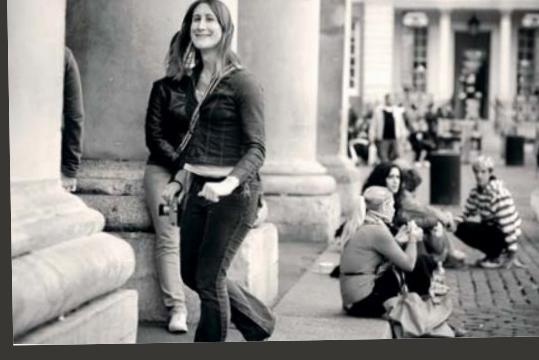
The M8 is a very neat camera – quiet, small and lighter than my normal DSLR and as a result it is much more discreet for street photography.

The biggest challenge was getting used to the manual focusing, but by the end of the day I was getting to grips with it and using a wider aperture with more confidence.

These are the things I learnt from the day:

- To evaluate your shot, only raising your camera and focusing at the last moment
- To be aware – keep your eyes open and look for the less obvious
- Let the shot happen, don't rush it

'My favourite photo is the gentleman in his smart suit and polished shoes, slumbering peacefully into his paper'





© Brett

Rob Smith

I was surprised how easy the camera was to use, as I wear glasses and I'm left-eyed! The image quality is outstanding and all I did was convert the Raw image to black & white in Lightroom. A lot quicker and cleaner than processing 5x4 sheet film!

Street photography was a new experience for me, having to see and capture the image in a short time. As a mainly landscape photographer normally I'll be sitting around waiting for everything to come together.

I thoroughly enjoyed the workshop and to meet photographers with a wide range of experience and techniques was invigorating.

'My favourite photo from the day would be 'Legs'. Definitely not the type of photo I would normally take being, a large format user'

◀ with a puzzled expression. It was clearly time for lunch. Over pizzas and homemade ravioli courage returned. Brett pointed out that the photographer's eye is the most important issue in street photography. Taking the picture comes second, and should be executed quietly and quickly – the moment after the decisive one just doesn't do it. Participants were asked not to delete any pictures and there was to be no cropping.

Soon the group and the cameras began to bond. Held in the hand or slung round the neck they became (almost) second nature.

But it was time to put them to the test, so leaving the security of the restaurant, we went out on to the streets.

The fortunate thing about London is that there are a great many people with cameras taking pictures, so five more can easily go unheeded. As we made our way to Covent Garden, our official destination for the shoot, the group, herded and encouraged by Brett, began shooting. As the initial self-consciousness began to wear off, enthusiasm mounted.

The M8, like all Leicas, is so small and





Heather Gregory

As a complete novice to anything other than a compact or my old-school Olympus Trip, the thought of holding such an expensive and renowned brand of camera was slightly daunting. But once I was shown the basics of manual focusing, I was snap-happy.

Street photography is new to me and after being a little hesitant I relaxed and soon realised that the ordinary smoker was a great subject in the urban landscape and this picture (*bottom far right*) is my favourite. The camera was easy to use, although manual focusing was something I'd like to work on.

One thing that I found quite pertinent was that although you have to be quick to take a shot, you should look for the composition in advance – wait for the person to walk into position; wait for the blink of an eye or the inhalation, before taking the shot.

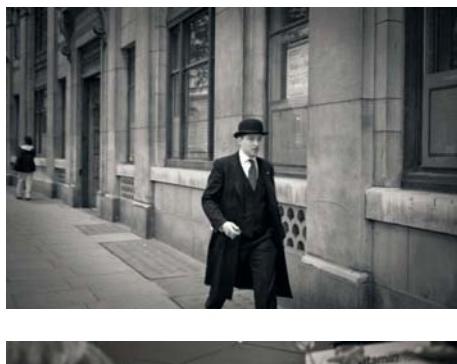
'This workshop left me on a high and the following weekend I was out in Brighton with my Olympus Trip taking shots'





Vicky Lamburn

Being a user of a Leica M2, the M8 was not a completely alien experience compared to someone who has never used a rangefinder before. I soon found my way around the controls, although the lack of film advance lever confounded me at first! As a tool I found I was soon getting the shots I generally was able to with my M2. The biggest difference was aperture priority mode, which in some cases was advantageous. Producing pictures for an assignment was a challenge; as an amateur I'm used to my own pace and working things in my own sweet time, but it was fun. The brief not to crop or delete was one I am used to as a film user! The M8 is a great camera but I still love film and my M2.



light – and above all quiet – that our group were soon looking like professionals, imitating Brett's rapid manner of working. While Heather took a little time to get used to manual focus, she made up for it by her frank and open approach. Rob astounded everyone by adapting his landscape skills to the streets with amazing ease and confidence, while Alison's familiarity with DSLRs made converting to a digital rangefinder a relatively easy transition. Vicky seemed hardly to notice that she wasn't using her old M2 except when it came to winding on, when a fleeting look of consternation occasionally crossed her face.

By the time we eventually reached Covent Garden it was clear that there were enough pictures in the bag, so the pressure was off.

But, as every photographer knows, taking the shots is only half of the story, so we piled into a couple of taxis and drove back to the workroom for some serious editing. Here Brett was masterful. A quick glance through each participant's work on screen

and he could pick out the strongest shots. Initially we were looking for just one image that would define the day, but it soon became clear that by choosing four pictures that 'worked' together we had a much more complete and satisfying story.



A quiet lunchtime moment caught on Brett's camera



Just as this man leant his head back, Brett took the shot

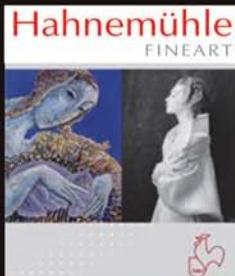
Thank you Leica

A huge thank you to Richard Swan and Brett at Leica for giving us such a fantastic day!

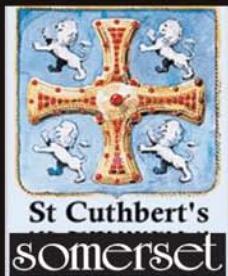
Join us on a Leica workshop!

- If you would like to join us on a Leica workshop, send your name and daytime contact details to Mark Bentley either by email at markbe@thegmcgroup.com or write to him at Black & White Photography, GMC Publications Ltd, 86 High Street, Lewes, East Sussex BN7 1XN.
- To find out more about the M8 and the M8.2 visit leica-camera.co.uk

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DIGITAL PINHOLE

Fancy trying your hand at pinhole photography but don't want all the fuss of making cameras or developing film? **Lee Frost** may have just the solution you're looking for

Regular readers will be well aware that I'm a big fan of pinhole photography. Initially I began to experiment with it in an attempt to avoid buying a digital camera, but even though I have now been seduced by the delights of digital technology, I still like to keep a foot in the low-fi photography camp and pinhole is one technique that I continue to practise. The only difference now is that I do it digitally. Instead of using a mahogany and brass pinhole camera loaded with 120 film, I stick a pinhole body cap (*see page 48*) on my Canon EOS 1DS MKIII in place of a lens and shoot 21 megapixel pinhole images. How cool is that?

Benefits

The main benefit of digital pinhole, compared to using a traditional pinhole camera loaded with film or printing paper, is that you get instant feedback. With conventional pinhole photography you can't actually see what you're doing, so composition is really down to guesswork – put the camera on a tripod, point it at the scene or

subject you want to shoot, level it with a spirit level and hope for the best. But with digital pinhole you can use the first shot as a test shot to check composition and exposure, make any necessary adjustments and re-shoot immediately, so you know you've got the shot. Better still, if your digital SLR has Live View, as mine does, you can use it to see through the pinhole and get a pretty good idea of how the image will look. As with conventional pinhole photography, digital pinhole requires the use of long exposures to record an image on the camera's sensor as the pinhole itself acts as both lens and aperture. In bright sunlight at ISO 100 I find that exposures are usually in the region of 2-3 seconds, while indoors they can be several minutes. Either way, a tripod is essential.

Exposure

When it comes to determining correct exposure, I simply set my camera to Aperture Priority mode, activate Live View and rely on the camera's integral ➤





One of my first digital pinhole images,
taken on a recent trip to Tuscany
Canon EOS 1DS MkIII, homemade pinhole, 3.2secs at ISO 100

TURN TO PAGE 48 FOR A GUIDE TO MAKING YOUR OWN PINHOLE

◀ metering system – which delivers pretty accurate results most of the time. If this method doesn't work for you, set the camera to B (bulb), open the shutter for a couple of seconds using a remote release and see how the image looks. If it's too dark, give more exposure, if it's too light, give less. I tend to expose to the right, which basically means giving the image as much exposure as possible (to record maximum shadow details) without clipping the highlights. To do this you need to check the histogram for the image and keep increasing the exposure in 1/3 stop increments so the histogram shifts more to the right – but doesn't actually touch the right side of the window, which indicates that you've clipped the highlights. The Raw files look rather wishy-washy when you first open them, but you can then pull back the exposure using controls in whichever Raw converter you use – in my case, Adobe Camera Raw (ACR) in Photoshop CS3.

Angle of view

The only downside of digital pinhole photography is that the angle-of-view you get is nowhere near as wide as with conventional pinhole cameras, and if your digital SLR is non-full frame then it will see even less. However, once you're aware of that you just choose subjects that suit it – landscapes, architecture, statues and so on. If your subject is willing and able to stay very still you could even shoot pinhole portraits or nudes, as exposure times are briefer than using a pinhole film camera, and you have the option to increase the ISO as and when you like.

Many digital SLRs have a black & white capture mode, but I prefer to shoot my digital pinhole images in full colour then convert ▶





A simple scene with bold features is
best suited to digital pinhole photography
Canon EOS 1DS MkIII, homemade pinhole, 30secs at ISO 100

Make your own pinhole

Here's a step-by-step guide to making your own pinhole body cap



- 1 Cut out a 1x1cm piece of aluminium from a drink can and flatten it out.
- 2 Take a ballpoint pen and make a small dent in the middle of the piece of aluminium.
- 3 With wet-and-dry paper, gently rub down the protrusion on the back of the aluminium caused by the dent until there's just a very thin layer of metal left. Don't rub it all the way through.
- 4 Place the aluminium on a flat, hard surface and carefully push the point of a needle through the thin part of the metal, making sure the point of the needle only just passes through.
- 5 Turn the aluminium over, place the needle point through the back of the hole and twist it gently to get rid of any imperfections in the tiny hole. The smaller the pinhole, the sharper the image, so don't be too heavy handed.
- 6 Take the plastic body cap and drill a hole in the centre of it measuring 5-6mm across.
- 7 Tape the pinhole inside the body cap using gaffer tape or insulation tape so it's light-tight. Attach the body cap to your camera body and start shooting!

Purpose-made pinholes

If you can't be bothered to make your own pinhole, Pinhole Solutions in Birmingham will do the job for you.

All you have to do is send them a body cap and for £25 they will drill a hole in it, fit an etched pinhole and post it back to you ready for use. I've got one myself and it works a treat.

Visit pinholesolutions.co.uk for more information or telephone 0121 434 3321.



them to black & white later. There are many ways to do this, but for the images shown here I used Nik Software Silver Efex Pro, which is fantastic black & white conversion software that allows you to recreate the characteristics of specific black & white films, tone the images and so on. Having spent hundreds, even thousands, of pounds

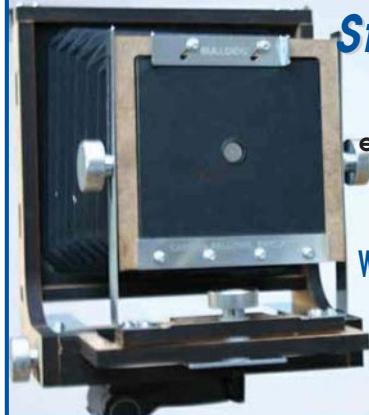


This shot was taken with a Pinhole Solutions etched pinhole Canon EOS 1DS MkIII, homemade pinhole, 5secs at ISO 100

on a digital SLR, you may be thinking that the idea of taking slightly soft pinhole pictures with it is crazy – and you'd probably be right. But there's nothing wrong with going creatively crazy once in a while, and as you can see from the images here, digital pinhole can produce wonderful results if you give it half a chance.

B&W

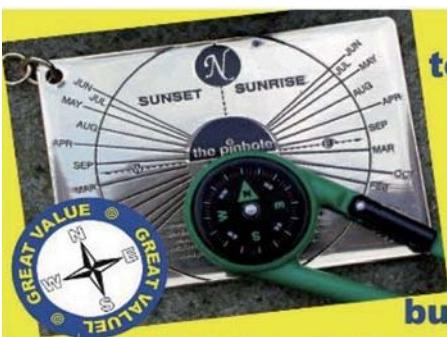
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Preparing an exhibition print

If you plan to show your carefully prepared digital prints to a wider public, you'll need to ensure they are presented in tip-top condition. **Tim Daly** takes you through the all-important steps

PRINT STORAGE AND PRESENTATION

Long gone are the days when photographic prints were glued, taped or heat-bonded on to an assortment of card materials, now that we know more about the vulnerability of silver and digital print media. Prints are mostly damaged by handling and can easily be spoiled by greasy fingermarks, scratches or even ink stains from stray marker pens. In addition to visible physical damage, prints are also affected by UV light and atmospheric pollutants.

Most of the effects of these contaminants can be significantly limited by the use of print sleeves and archival print storage boxes. For inkjet prints, print sleeves offer an excellent way to preserve fragile or unstable images that are not destined for framing or exhibition. This can be achieved at roughly the same cost as the sheet of print paper that you are aiming to preserve. Using such products, your work can easily be ready for any presentations that you need to make, allowing prints to be handled around a table without fear of any damage taking place. Best of all,

your work remains in top quality condition, in a dry environment free from any excessive humidity. Digital prints in general have a much greater

Protective print coatings

Designed to offer extra protection against airborne contaminants, water-based



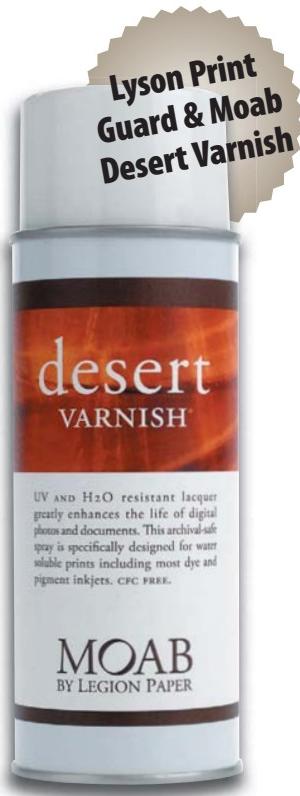
chance of lasting longer compared to chemically processed photographic prints, which undergo the hidden process of print development and all the associated bleaching, fixing and washing agents.

coatings can extend the life of your print. Working in the same way as varnish applied to an old master painting, spray on print coatings can increase the lifespan of your work. Available from all good ink and media

manufacturers, these products are applied to your prints after they have dried sufficiently and effectively encapsulate the unstable ink within a sandwich of paper and invisible coating.

However, although research has shown that using these products increases longevity, a similar increase in lifespan is gained when prints are mounted within a sealed frame. It is atmospheric pollutants that cause printing ink to deteriorate, not just excessive exposure to sunlight. Coatings are used by many professional photographic printmakers to provide an extra guarantee for potential purchasers, so they can sell work with the same assurance as with a silver-based photographic print. For smaller pieces of work, print coatings can be applied by brush, a technique which will raise the colour saturation of the print, just like a transparent varnish would do to an artist's paint on canvas. Larger pieces are best sprayed with coating, using an air compressor within a booth with forced extraction. For large prints, it is best to apply sprayed coating using a sweeping motion, ensuring the print is evenly coated across the surface. Nowadays, the lifespan

of digital prints compares favourably with silver-based media. Get into the habit of using the very best inks that you can afford, as they will ensure your print stays the course over time. Inks such as Epson's Ultrachrome offer exceptional lightfast properties and, when used with archival paper, are projected to last longer than a silver-based colour print. Never choose the option of cheaper third-party inks, as these will have been prepared using unstable dyes and are available at a low cost because they were made from cheap ingredients in the first place.



Lyson Print Guard and Moab Desert Varnish

One of the first products to offer additional protection from UV light and airborne contaminants, Print Guard is available as an aerosol spray. It's designed to work with most water-based inks and provides a protective shield from the



damaging effects of water. A typical application of Print Guard would be to spray your print two or three times. In addition to providing this kind of protection, Print Guard can also ward off excessive colour shift, due to prolonged exposure to light. A typical example of this occurred with non-lightfast inks which frequently faded in less than three months. Made from dye rather than pigment, these inks were so unstable that each colour would fade at a different rate, resulting in prints that would turn into entirely green or cyan versions of the original.

Moab's Desert Varnish brand is a widely used product that creates an additional seal between your print and the outside world. Desert Varnish spray works by providing a UV barrier for those images destined for permanent daylight display

and also a waterproof coating to protect the print from any liquid hazards. Used with both dye and pigment inks, this lacquer-based spray is best applied in a slow, sweeping motion in a ventilated environment or extraction booth. In addition to this spray-on coating, Moab also makes a similar product called Desert Varnish Gel. As its name suggests, the gel is designed for use on thicker media, including canvas and fine art paper. Applied with a brush, roller or spray gun, the gel provides a durable gloss finish and protects against physical damage, such as scratches, on your finished prints.

Polyester print sleeves

The best way of preventing physical damage to a fine print is to slip it into a polyester print sleeve, as shown.

Available from all good



professional photographic outlets, polyester print sleeves are available in most common paper sizes, with an additional half centimetre to allow for easy insertion and withdrawal. Polyester is the ideal protective material, offering crystal clear transparency together with an inert chemical structure that won't damage your precious prints.

Archival print storage box

Designed to accommodate polyester print sleeves, these archival storage boxes are an ideal way to present individual prints to a client or for review. Made from acid-free cardboard and in a simple clamshell design, as shown, these offer suitable protection to your prints and can easily accommodate 20 to 30 sleeved pieces. ▶

Prints are mostly damaged by handling and can easily be spoiled by greasy fingermarks, scratches or even ink stains from stray marker pens'

Framing
and mount
colours



MOUNTING AND MATTING

After spending time shooting, processing and printing out your photos, you should be ready to invest a little time on the final stage of presentation. Inside the frame, photographic prints look much better when they are mounted within a hinged window mount which provides a border between the frame edge and image and this also provides a much-needed barrier so the print doesn't touch the glass.

Framing and mount colours

Black & white photographic prints look best when displayed in a carefully chosen combination of mount and

frame. White mounts are easy enough to use and look great for both kinds of prints, but neutral midtone colours can look good too. Toned black & white prints can be greatly enhanced by a dark wood frame and cream-coloured mat. This combination makes the warm tone of the print appear richer. Highly saturated colours are much less useful, as they will interfere with the original colour of the image and be even harder to frame.

Cutting tools

Although window mats are cheap enough to buy ready-made, they rarely fit your print

Cutting tools



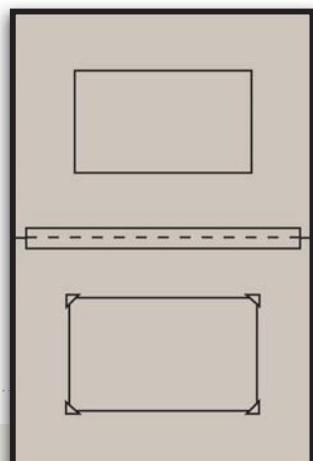
exactly. There are a wide range of cutting tools on the market for this task, including cheaper hand-held units that you use with your own ruler. A much better idea is to cut your own mats with a purpose-made cutter such as the Logan, as shown. Designed with a combined clamp/ruler/knife guide, the Logan provides a stable and accurate method of cutting card stock to fit your print.

Matting materials

All photographic prints are susceptible to chemical damage, especially that which is caused by low-quality card mats and adhesives. Always use archival-quality mat board as this will prevent chemicals from seeping into your print, which can result in fading. Never use adhesives or adhesive tape to stick your prints on to card stock, as these will, in time, react poorly with ink, permanently damaging your print.

MAKE A HINGED MAT

Cut two pieces of archival mat board the same size to fit into your intended frame. Measure your print, then cut a window shape $\frac{1}{2}$ in smaller all around. Next, attach the two sheets of card together using a line of tape on the long edge as shown. Place the print on the bottom sheet, making sure the edges aren't visible when the hinged window is folded on top. Use self-adhesive photo corners to keep the print from moving under the window mat.



Museum-style matting

In this example (see right), the image was printed with a generous 2in white border, so you see the edges of the image. The window mat was then cut $\frac{1}{2}$ in bigger than the image all around so you can see the printing paper. This is also



a good way to include an artist's signature or edition number.

Making a concealed mounting

To create the effect of a floating mount (*above*), place the print above the backing card so it appears to float within the window mat. Next cut four pieces of linen tape to about four inches in length. Now pick up a piece of tape and ensure the adhesive side is

outermost. Bring the two ends together to create a loop. Lick the ends to join them together, and repeat this with the remaining three lengths. Next, flip your print over to view its reverse side. Attach a tape loop in each corner, making sure it doesn't overlap the print edge and become visible. Lick the loops on one side to attach to the print. When dry, lick the loops and stick on to the backing card.



USEFUL WEBLINKS

STORAGE AND PRESENTATION SYSTEMS silverprint.co.uk secol.co.uk
LOGAN MOUNT CUTTERS artsupplies.co.uk

LINEN TAPE

Preferable to liquid glues or adhesive tape, linen tape is manufactured under strict archival controls. This material is acid-free and won't impart any nasty chemicals, and is used by all the major commercial and public sector art galleries. It is coated on one side only with a water-based adhesive, which, when moistened (or heated), can be fastened on to the reverse of a print or on to mounting board. It is easily removed and its effects are reversible.



ART MATTING IN LIGHTROOM



Shown here are the excellent Print module controls featured in Adobe Photoshop Lightroom. The extensive dialog allows you to drag precise borders around your image, depending on the target print paper size. This function enables you to previsualise the appearance of the final print in a much better way than any basic print preview function could ever hope to do.



INSPIRING BUYER CONFIDENCE

Better-quality papers, such as the Breathing Color range, are prepared in strict archival quality conditions.

If you intend to sell your prints, plan your production carefully, so the final prints don't fade because you used poor-grade materials. To help promote your sales, Breathing Color provides a certificate of archival quality, shown above, to reassure potential purchasers concerned about the lifespan of digital.

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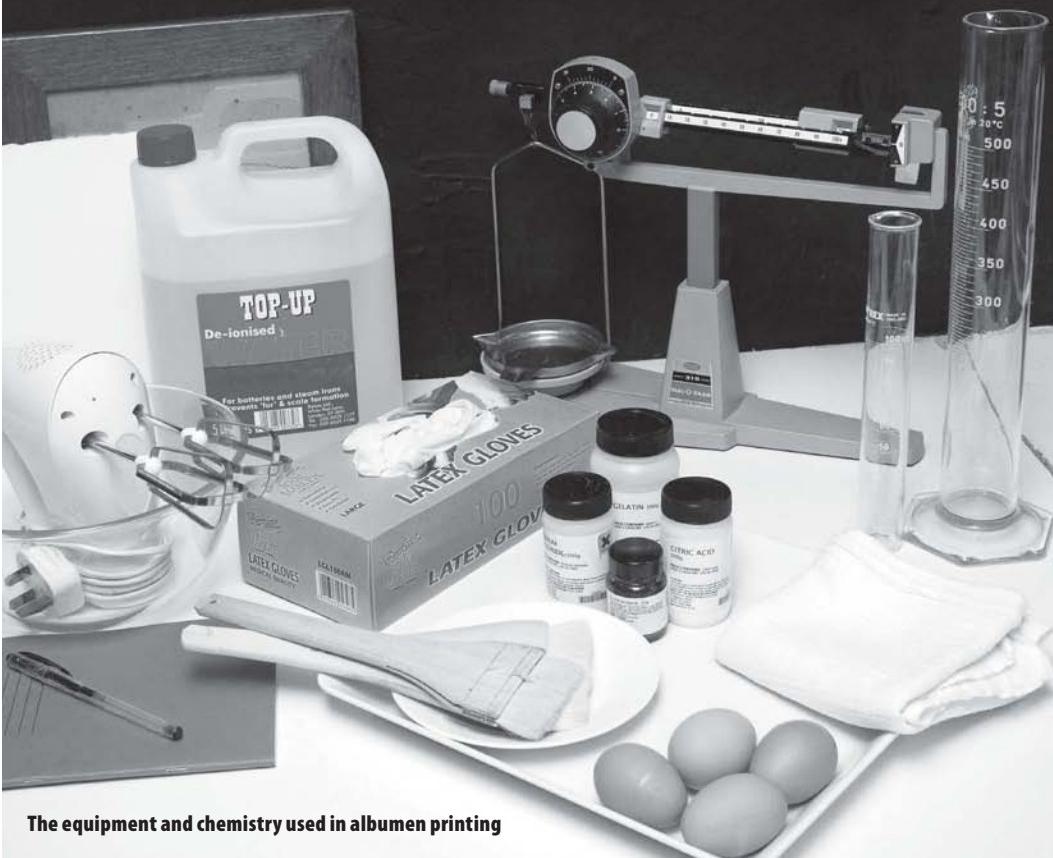
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An albumen print is basically an adapted salt print. It derives its name from the use of egg white, or albumen, in the printing process. The egg white is used to coat a sheet of watercolour paper prior to a sensitising solution of silver nitrate being applied, thus turning an ordinary piece of paper into a light sensitive piece of photographic paper. In the evolution of photography it followed closely on from salt printing in the mid 1800s (see *Black and White Photography* issue 95, *How to do Salt Printing*)

As with most alternative printing techniques, a contact-printing frame is used in place of an enlarger. The image is exposed via UV light; historically this would have been the sun. For consistency, artificial UV lights are used today. The print is then processed through a three-bath system, but the conventional developer, stop and fixer are replaced by a simple process of washing, fixing and washing again.

How to do albumen printing

David Illman shows how clever and driven the founding fathers of photography were by demonstrating how to print with egg whites



The equipment and chemistry used in albumen printing

Equipment and materials

- Split back printing frame
- Scales
- Brushes or rods
- Print trays
- UV light source
- Notebook and pen
- Masking tape
- Small measuring cylinders
- Large sheet of glass/Perspex
- Watercolour paper
- Pipette/syringe
- Old saucer
- Distilled/deionised water
- Citric acid
- A sodium-based fixer
- Silver nitrate
- Sodium chloride
- Hair dryer
- Eggs
- Muslin for straining
- Whisk
- Large bowl
- Latex gloves
- Medium/large format negative



Printing process

Mixing egg and salt solution

I am using the same paper stock that I would use for salt printing, an Italian 300gsm watercolour paper called Fabriano Artistico. Firstly, trim your paper to the correct size of your printing frame.

Next make up the albumen solution. You will need 80ml initially. Crack one egg and separate the yolk from the white. Measure how much one egg gives you and then use as many eggs as you need to get your 80ml of egg white. Weigh out 2 grams of sodium chloride

(salt) and dissolve that in 20ml of distilled water.

Place the egg white in a bowl, add the salt solution and beat lightly. I made the mistake of overdoing it and had to wait an age for the froth to dissipate. The use of an electric whisk is probably overkill.

Coating the paper

To avoid stray bits of eggshell or glutinous bits of egg white affecting the finished print, strain the albumen solution through some muslin. Next ▶

LEFT: The process of beating the egg whites

Albumen printing: a brief history

Désiré Blanquart-Evrard (1802-1872) invented albumen prints in 1850 while using Henry Fox Talbot's salt printing techniques. Albumen printing became very popular, being used to make single prints from negatives, as well as for reproducing book illustrations and *carte de visite* photographs.

Carte de visite was a small albumen photograph, approximately 3x3½in, mounted on to thicker card. It was made popular in the mid 1800s in Europe, and later that century in the United

States, eventually spreading throughout the world. The immense popularity of these photographs led to the publication and collection of photographs of the rich and famous of the time. They were traded among friends and visitors, as schoolchildren would trade football stickers. Albums for the collection's cards were made and became a common fixture in Victorian parlours. A brief internet search reveals that even after 150 years they are still collector's items today.

► pour it into a shallow tray or dish; I bought a cheap food platter from a cookware store. As we are only using a small amount of solution, conventional print dishes do not work. The liquid would disappear into the ridges on the bottom of the dish. Mark the back of your paper and carefully float it on the solution, but do not immerse it totally in the solution.

Gently move the paper around. After a couple of minutes, remove the paper by drawing it over the side of the tray. This helps to remove excess liquid. Alternatively,



The weighing out of the chemistry used in albumen printing.

Note the paper on the scales used to avoid cross contamination of chemistry

lightly squeegee the print. Hang to dry overnight. I made the mistake of pegging the

paper along the top and bottom. As the liquid ran down the paper and dried, it stuck

the bottom pegs to the paper so when I came to remove the pegs it tore the paper surface.

Sensitising the paper

Upon returning to the darkroom the next morning, the unpleasant smell of egg could not be missed.

With the paper thoroughly dried, the negative area needs to be marked out – doing this avoids wasting too much chemistry. Using the masking tape, attach the paper to your sheet of glass or Perspex. With a pencil, lightly mark out the four corners of the negative;

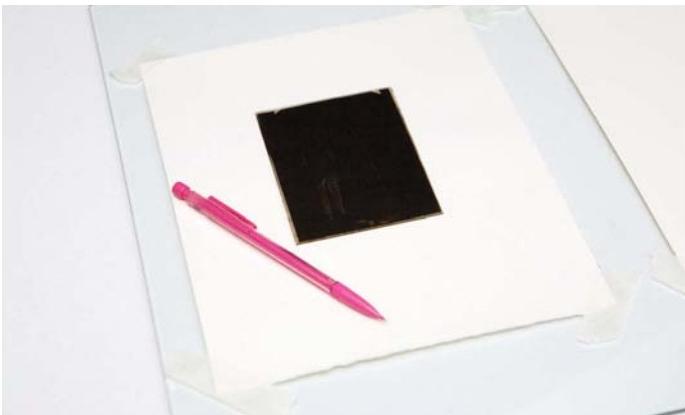
PRINT 1 – 30 minute exposure time

The print is clearly too light, and the albumen application is patchy. This is understandable, given this was the first time I had tried it.



PRINT 2 – 20 minute exposure time

In an attempt to speed up the exposure time I mistakenly moved the printing frame closer to the artificial UV light, resulting in a burnt print! The printing frame and glass plate were red hot, I was lucky not to burn the darkroom down. A foolish mistake brought about by impatience.



The marking out of the negative. This shows where to coat the paper, avoiding chemical wastage

this is the area that you will coat. The marks will not be visible in the final print.

Next put a creased, small, piece of paper on the scales to avoid any cross contamination of the chemicals. Weigh out 1.2g silver nitrate; dissolve this in 5ml of distilled water.

Change the paper on the scales and weigh out 0.6 grams of citric acid and dissolve this in 5ml of distilled water. Mix the two 5ml solutions together.

This 10ml silver solution is enough to make two 10x8in prints. A larger quantity of

solution can be mixed up and stored in a clean, dark brown glass bottle. It's best only to mix up what you will use in one printing session. In subdued light, coat the paper as you need to use it; once the paper is sensitised it will not keep. Apply the silver solution to the paper with either a brush or rod and dry with a hair dryer.

Exposing the print

Albumen printing is a contact printing process, meaning the negative is placed directly on to the paper surface. Therefore ▶

PRINT 3 – 20 minute exposure time

I moved the print frame further away from the UV light, but still closer to it than the original position.



Top Tips

- No 5x4 camera? Use old glass plates. Keep an eye out at your local car boot fair or flea market
- Make sure the paper is dry after each coating stage
- Mark on the paper where your negative will be placed, to avoid wasting expensive chemistry when coating your paper
- Take copious notes
- Label your coating brushes to avoid contamination
- Mark the back of your paper
- For consistency use an artificial UV light
- Whisk by hand
- Strain the egg mixture through muslin

Brushes and rods

The brushes used in alternative photographic printing are made of goat hair and do not contain any metal parts, important in order to avoid a possible chemical reaction to the metal. I have always favoured brushes for coating paper, but after spending a great deal of time picking hairs off the print surface, I think I am going to give rods a try. A brush does create wonderful brush marks but they retain a lot of the solution, leading to a serious amount of waste.

Coating rods are made of either glass or plastic and are used in conjunction with a pipette or syringe. A few drops of a solution are placed along the bottom of the rod at the point it meets the paper and the chemical is dragged down the paper. It is much neater and leads to hardly any waste.



PRINT 4 – 30 minute exposure time

10 minutes longer under the light has made all the difference to the density of the print. Although I still have not quite got the knack of applying the silver solution yet, a silvery sheen can be seen at the bottom and to the left of the image. This is where I have used too much sensitising solution. Once window mounted and framed you would never know.

► your final print size is dependent on the size of your negative: the bigger the negative, the bigger the print. Unfortunately I do not own a large format camera so I decided to use one of my collection of glass plates. I have been collecting these for a number of years, picking them up at car boot sales.

Place the negative and sensitised paper in the printing frame and expose to UV light, for which I used an artificial UV light source. Check the density of the print from time to time by opening one side of the split back printing frame. Aim for slightly more density than you want in your final print. The image will get

lighter as it goes through the washing and fixing process.

Washing and fixing

When you think you have exposed the print for long enough, remove from the printing frame and wash in a tray of running tap water. You will notice a milky substance coming away from the print, this is the unused silver nitrate. Wash until it disappears. Fix in a sodium based fixer, as the more common ammonium based fixers could bleach the delicate print. Fix for approximately 10 minutes and return to the wash for another 20 minutes. Remove the washed print and hang to dry overnight.



The first print in the initial wash after exposure

Conclusion

The difference between salt printing and albumen printing is slight. But, as with most things in photography, slight differences make a big impact. The image appears sharper and this is due to the albumen stopping the silver solution sinking into the paper. Another way to achieve this is to size your paper with gelatine before coating with a sensitising solution. A side effect of the albumen is the lovely sheen it gives the paper – it looks like a very subtle lustre.

Albumen printing was a small but significant step in the

Negatives

As albumen printing is a contact printing process, the size of your negative dictates the size of the final print. Negatives used for this process need to be denser than one that would be used for conventional black & white photographic printing. A good guide is if your selected negative would make a reasonable silver gelatine print at grade 0 then you should get a good albumen print.

Equipment and chemical suppliers

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Warning

As you will be using chemicals in their raw states, please be very careful and follow the instructions to the letter. Always use gloves and I would recommend the use of goggles. Have an eyewash to hand just in case.

history of photography. There is no denying it is a fiddly and smelly technique, but if you are going to try salt printing then you really should have a crack (pun intended!) at albumen printing.

I have spent years avoiding any alternative processes, mistakenly thinking they were hard to do. These old processes are a glimpse into the past, demonstrating how astonishingly clever and driven the founding fathers of photography were. Without them we would all be painting watercolours!

Special thanks

The recipes mentioned here were adapted from *Spirits of Salts* by Randell Webb and Martin Reed, available from Silverprint. Many thanks to Shane and Martin at Silverprint for their help and advice. ●silverprint.co.uk



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Olympus E-620

Creativity has always been key at Olympus. **Andy Luck** checks out the company's latest DSLR, which features a dazzling array of effects

For those put-off DSLR cameras because of their sheer size, the good news is that some models are at last slimming down to the more svelte dimensions of the film SLR cameras of the past.

Take, for example, the new Olympus E-620, billed as the world's smallest and lightest DSLR. How does it compare to the Olympus OM system SLR film cameras which were the smallest and arguably most advanced interchangeable lens cameras of their era?

Back in the 70s and 80s, creativity was the key to Olympus SLR marketing. The message was that OM cameras were small but precision-made and you could take them anywhere.

Professionals David Bailey and the late, great Patrick Litchfield endorsed the Olympus system and showed just what could be achieved with these petite but beautifully engineered cameras.

Interestingly, on the new digital Olympus E-620's box is printed the legend 'All our knowledge in one,' a nice touch from Olympus and an indication that the people who created this camera are still thinking about the creative choices they bring to the



SPECIAL FEATURES

• **The E-620 is the smallest and lightest DSLR with image stabilisation and an optical viewfinder, making it very easy to carry anywhere. It offers a large range of filter effects and aspect ratios to experiment with in-camera, and has excellent Jpeg picture quality, making it a great choice for those who would rather spend more time with the camera than behind the computer.**

photographer today. As a long term OM system user, I was intrigued to see just how much progress Olympus has made over the ensuing 30 years.

In the hand

The E-620 is indeed the world's smallest DSLR (with built-in image stabilisation), and is noticeably smaller than anything else on the market aside from the Panasonic Lumix DMC-G1 (reviewed in *Black & White Photography*, June 2009, issue 99), which is even smaller but technically does not qualify as a reflex camera as it has no mirror and instead uses an electronic viewfinder.

The OM-3 feels slightly smaller in the hand as it has no

protrusions, but the grip on the E-620, although increasing the bulk, makes it more secure to hold. I feel the OM-3 shades the E-620 here, it is just that bit neater in design and clever use of space, but for a DSLR, the E-620 is really nice and easy to hold.

Size and weight

The E-620 weighs only 475g body alone, which compares well to the already featherweight 540g of the Olympus OM-3 film SLR released in 1983. The E-620's dimensions (W x H x D) of 130 x 94 x 60mm (without protrusions) also compare well to the OM-3's 136 x 84 x 50mm (body only). So Olympus' latest digital SLR camera is actually slightly lighter than the

venerable film camera from the 80s and is only about a centimetre taller and thicker than the film camera, while the OM-3 is fractionally wider.

Build quality

The E-620 is finished in black glass-fibre reinforced plastic, with a printed texture and silver buttons for shutter release, flash and multiple exposure/self-timer buttons. It has a grippy rubberised finish on the handgrip and looks as though it should last a few years. The OM-3 is just so solid, with a black anodised metal top plate and pentaprism and a black leatherette binding round the metal body. It's an object lesson in minimalist discretion and oozes class – and it has lasted 30 years. I guess times and tastes have moved on, but I can't help wishing modern digital SLR cameras could have the same simple but solid, quality finish.

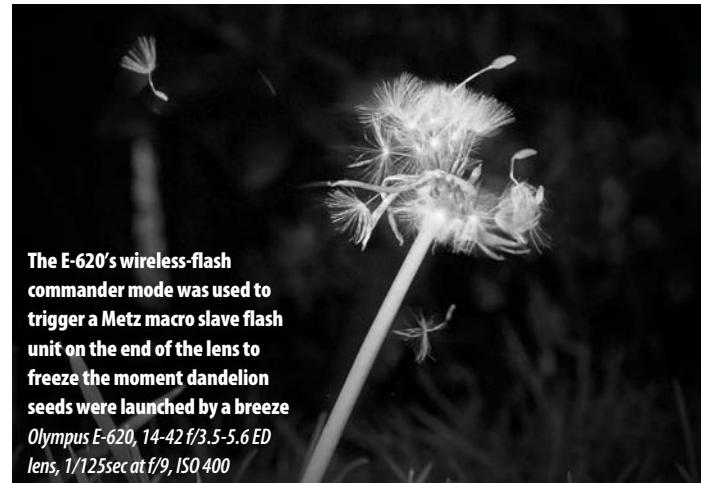
Controls

The E-620's controls at the back are mostly small white printed on black buttons, covering pretty



'It is an amazingly competent camera and one bursting with technological features'

well all the functions you would want to access easily, such as metering mode, white balance, AF, ISO, IS, live view, image playback and delete, but the menu button over to the extreme top left of the body seems rather out of the way for a major access button. The most used controls, however, become discreetly back-lit in the dark like a car dashboard, which could be useful for pre-dawn or dusk shoots. The first time I have seen this on a camera. The main control thumbwheel is ideally situated atop the camera close to the shutter release and exposure



The E-620's wireless-flash commander mode was used to trigger a Metz macro slave flash unit on the end of the lens to freeze the moment dandelion seeds were launched by a breeze
Olympus E-620, 14-42 f/3.5-5.6 ED lens, 1/125sec at f/9, ISO 400

compensation button, making it one of the easiest combination controllers for exposure control

and brilliant to use without having to take your eye away from the viewfinder.

Format

The E-620 achieves its small size in part thanks to the four-thirds sensor (half the size of full-frame sensors or 35mm film), which has fulfilled the original promise of the system to provide good picture quality in a smaller body and lens system. Technically, in ideal conditions and allowing for the limitations imposed by film grain, an image generated by the OM-3 on fine-grain transparency

LIKES & DISLIKES

LIKES

- Small size and weight
- Excellent picture quality
- Good lens range
- Ability to use variety of aspect ratios
- Built-in IS
- Articulated LCD
- Good battery life

DISLIKES

- High ISO a little noisier than some APSC and full-frame cameras
- Super Control Screen menu a little over cluttered
- Slightly over-plastic finish and feel

COMPETITION

• The **Panasonic DMC-G1** is smaller and lighter than the E-620. It has the same size four-thirds sensor and an excellent full-time, live-view articulated screen that is a little larger than the E-620's, but it only has an electronic viewfinder, not optical.



• **The Nikon D5000** has an APSC sized sensor and an articulated live-view screen. It also offers HD video and better high ISO performance, thanks to the bigger sensor, but is consequently less portable than the E-620.



film would yield a bigger print with more resolution than the four-thirds sensor, but in the real world, an image from the E-620 is as good as anything for the vast majority of print or publication ▶

purposes and let's not forget, with a much faster workflow than film. Compared to other digital formats, the only major area for four-thirds still to conquer is that of noise control at higher sensitivities, where APSC and full-frame still have the edge in providing slightly cleaner high ISO images.

Technology

Here the two generations of camera are worlds apart! The OM-3 is a mechanical camera which can operate without batteries (only required to power the meter), but that very simplicity and rugged reliability are part of its enduring charm. In its heyday, it also led the field with multi-spot metering that could be averaged and biased to record highlights or shadows properly with two dedicated buttons near the shutter release. It's nice to see that on the E-620, this pioneering highlight/shadow control has been incorporated into the new camera with auto gradation adjustment to prevent blown highlights and/or blocked-in shadows. The new camera also has spot metering (though not multiple averaged readings), as well as a 49 zone metering option, something we could only dream of back in the days of the OM-3! From here on in, it's a similar story, the E-620 fairly romps ahead and fully justifies those 30 plus years of work by the Olympus boffins.

For starters, this tiny body contains a 12.3 megapixel Live MOS, four-thirds sensor with a high sensitivity range from ISO 100-3200. It has a very usable live view thanks to an effective, high-speed contrast AF system and a fully articulated 2.7in multi-angle, 230,000 dot, Hyper Crystal III LCD screen. Like the Panasonic G1, the articulated live view screen is probably one of the biggest compositional or creative assets the new generation digital SLR cameras can offer. In the case of the E-620, the screen also offers



I particularly liked the fact that I could chose the square 6x6 aspect ratio for a different compositional feel and then add an art effect filter like the Pinhole used here, giving an exaggerated vignette edge darkening to add to the atmosphere

Olympus E-620, 14-42 f/3.5-5.6 ED lens, 1/80sec at f/8, ISO 200

preview or live simulation function of not only effects filters, but pre-control over white balance and exposure compensation and preview of shadow adjustment technology (SAT) and a very handy 5x, 7x and 10x magnified view for precise focusing.

Built-in effects

In addition to allowing a precise view of exactly what changes you make to the camera's parameters, the E-620 even has what Olympus call a portable creative studio built-in, with easy-to-apply art filters for enhanced creativity. The filters are: Pop Art, Soft Focus, Pale

& Light Colour, Light Tone, Grainy Film and Pinhole. All of these could, of course, be achieved with different film media or filters in front of the lens or darkroom techniques with the film camera or in Raw editing software in the digital arena, but that's missing the point. With the E-620, anyone can try these techniques and preview them on the camera before even taking the picture.

Multiple exposure

In addition, a multiple-exposure function is available and the LCD monitor can be used to display the current view on top of previously

captured images. Achieving something similar on the film camera would involve the hit or miss process of releasing and holding the film rewind button while maintaining tension on the rewind handle and advancing the film lever for each shot and factoring in the exposure fractions required – not easy and you would have to wait until the film was developed to see if you had succeeded or not!

Aspect ratios

The E-620 will also allow the user to play with four different aspect ratios of 4:3, 3:2, 16:9 and the wonderful 6:6 beloved of studio and landscape Hasselblad users. The files look great too, no matter which format or whether Raw or Jpeg are selected, thanks to the TruePic III+ processing which I found yielded excellent colours and black & white tones straight out of the camera.

Dust reduction

As well as being as small as the E-420, a dust reduction system and image stabilisation, (claimed 4-stop effectiveness) are incorporated into the E-620, making the smallest digital Olympus a far more effective camera. It also competes with much more expensive DSLR camera systems with the built-in flash which can be set to commander mode, enabling wireless control over other flash groups directly from the E-620. Again, this is something that would have been science fiction when the OM-3 was launched!

Lenses

Olympus four-thirds lenses are smaller than lenses for APSC or full frame DSLR cameras. The old Zuiko manual-focus lenses are even smaller, but thanks to a four-thirds adaptor they can be used on the E-620 and other four-thirds cameras (focal length

WHAT THE FILTERS DO

- **Pop Art** Emphasises colours and creates bright, vibrant images with a pop-art tone
- **Soft Focus** Gives images a light, ethereal look and evokes a dreamy, mystical mood
- **Pale & Light Colour** Uses muted colour tonalities to create a mood of reflection and nostalgia
- **Light Tone** Subdues highlights and shadows to reflect the ambience of a perfectly illuminated scene
- **Grainy Film** Recreates the rich, grainy look and tonality of black & white photography, imparting a dramatic feel to images
- **Pinhole** Reproduces the peripheral vignetting and unique colour tone of photos taken with a pinhole camera



The four-thirds sensor in the E-620 records plenty of fine detail. Here the red black & white filter was used to emphasise the clouds over the distant temperate house at Kew Gardens

Olympus E-620, 14-42 f/3.5-5.6 ED lens, 1/1250sec at f/8, ISO 200

doubles due to half-size sensor). Olympus' current line of system lenses is pretty comprehensive and growing all the time, with most focal lengths and applications covered, including hyper-telephoto, super wideangle, pancake and macro. The lenses supplied in the twin lens kit are the 14-22mm f/3.5-5.6 ED, which has a nice close-focus of .25m, and the 40-150mm f/4-5.6 which again focuses closely to .9m – not bad for a lens that zooms to 300mm in 35mm equivalent. Both lenses performed very well, providing good sharpness and contrast.

Solid

Reflecting on the continued philosophy of the camera as

creative tool has been fun, but it has also been a useful and instructive exercise to compare past and present. I am sure many readers will, like me, have a certain nostalgia for the build quality, simplicity and longevity of film camera equipment, and I think it is right we should pass on to manufacturers that ease of use, aesthetics, build quality and owning something that will last are as important to us as technology when it comes to parting with our money.

For prospective E-620 buyers, this is a solid little camera for its price and so well specified technologically it should continue to power the creative juices for a good few years to come.



TECHNICAL SPECIFICATIONS OLYMPUS E-620

Type	Four-thirds DSLR with Live View and articulated LCD
Image Sensor	4/3in Hi-Speed Live MOS sensor
Effective pixels	12.3 megapixels
Engine	TruePic III+
Dust reduction	Yes, Supersonic Wave Filter
Viewfinder	Eye-level single-lens approx. 95% coverage, dioptre correction
Depth of field preview	Yes via customized Fn button
Live View	Yes with 100% field of view, exposure adjustment preview, white balance adjustment preview, gradation setting preview SAT, face detection preview, perfect shot preview, gridline displayable, 5x/7x/10x magnification possible, IS activating mode MF/S-AF, AF frame display, AF point display, shooting information, histogram.
Live view AF type	Optional phase difference detection system and contrast detection
Image Stabiliser	Sensor shift, 4 EV step advantage claimed
Focusing System	TTL phase difference detection, contrast detection system
Focus area	7 points, focus tracking available in continuous AF mode
AF fine adjust	Yes, +/- 20 steps (settings for up to 20 lenses can be registered)
Exposure compensation	+/- 5 EV (1, 1/2, 1/3 steps)
Exposure bracketing	3 frames (+/- 1/3, 1/2, 2/3, 1 EV steps)
ISO bracketing	3 frames (1/3, 2/3, 1 EV steps)
Exposure Modes	Programme automatic, Auto, Aperture priority, Shutter priority, Manual, Scene Modes, (Children, High key, Low key, Digital Image, Stabilisation, Nature Macro, Candle, Sunset, Fireworks, Documents, Panorama, Beach and Snow, Underwater Macro, Underwater Wide) 49 zones Multi-pattern Sensing System, ESP light metering, Spot metering, Centre weighted metering, Highlight and Shadow control.
Metering modes	Pop Art, Soft Focus, Pale & Light, Light Tone, Grainy Film, Pinhole Auto or manual ISO 200-3200 (customizable, default ISO 200-800)
Art Filters	1/4000-60 s (in 1/3, 1/2, 1 EV steps), bulb mode (30mins max)
Sensitivity	(H) Approx. 4 fps, (L) 1 – 3 fps for 5 Raw frames.
Shutter speeds	Yes, GN 12 (ISO 100) wireless commander mode.
Frame rate	Fully articulated, HyperCrystal III LCD, 2.7in, resolution 230,000 dots
Internal Flash	BLS-1 Li-Ion
LCD	130 x 94 x 60mm (without protrusions)
Power Supply	475g (body only)
Dimensions (W x H x D)	Dual slot for CF (Type I and II), Microdrive and xD picture card
Weight	
Storage media	

VERDICT

It is quite astonishing how things have changed since 1983 and just how much creative technology Olympus has managed to pack into the new E-620. It is an amazingly competent camera and one bursting with technological features that genuinely open up new, innovative and entertaining creative techniques, styles and picture formats. Creative techniques can be tried without any need to go near complicated post-capture software or editing programs.

It does all this in a small, light body that still has an optical viewfinder, while also offering a very effective in-body stabilisation that works with all Olympus lenses, sensor cleaning and a fully articulated live view screen that is fantastic for composition at awkward angles. Not quite son of OM-3 for style of build, but a worthy and highly specified descendant nonetheless! **B&W**

YOUR LAST CHANCE TO ENTER

BLACK & WHITE PHOTOGRAPHER OF THE YEAR!

PARKCameras .com
KEEPING YOU IN THE PICTURE



The end of August deadline is coming up soon, so it's time to get your submission in. To encourage you, we thought we'd tell you more about the sumptuous prizes waiting for the winners

Black & White Photographer of the Year

- **Leica D Lux-4 Titan Kit** worth £765
- **Hahnemuhle** paper worth £100
- **Park Camera** voucher worth £300
- **Farnell** voucher worth £100
- **Snapperstuff Think Tank Shapeshifter photo backpack** worth £209
- One year's subscription to **Black & White Photography**
- **Clikpic** website worth £35
- **Ilford** token worth £250
- **Kodak** black & white film worth £150

Runner-up

Black & White Photographer of the Year

- **Leica D Lux-4** worth £595
- **The Darkroom** voucher worth £100
- **Snappertuff Think Tank Modular Speed Set** worth £79
- One year's subscription to **Black & White Photography**
- **Clikpic** website worth £35
- **Ilford** token worth £100
- **Kodak** black & white film worth £100

Single Image winners

- **Park Cameras** voucher worth £200
- **PermaJet** photo book worth £35.95
- One year's subscription to **Black & White Photography**
- **Clikpic** website worth £35
- **Ilford** token worth £50
- **Snapperstuff Pee Wee Pixel Pocket Rocket** worth £9.75
- **Kodak** black & white film worth £50

CATEGORIES

Overall winner PORTFOLIO

To win the title of Black & White Photographer of the Year you must submit a portfolio of four prints. The subject matter is open so you can encompass any theme, but the prints must hold together as a cohesive set, linked by subject or style.

Single image winners

PORTRAIT

Taking pictures of people has been enjoyed by photographers since the outset of photography. Your entry can be anything from a formal portrait to a candid shot taken in the street – but it must give a strong sense of the person within.

LANDSCAPE

From the rural to the urban, landscapes offer the photographer endless scope. The winning entry in this category must evoke a strong sense of atmosphere.

STILL LIFE

Here is your chance to exhibit your real artistry with originality and superb composition. Think about abstract shapes and great lighting.

PRINTER OF THE YEAR, SILVER / PRINTER OF THE YEAR, DIGITAL

There will be two winners in this category, one for a silver print and one for a digital print. Printing must be absolutely top class.

UNDER 21

In this category we ask you to submit a set of three images that sit well together – the subject matter is up to you. You must be under 21 on 28 August 2009. If you are under 18 you must enclose a letter from a parent or guardian giving consent for your images to be published.

Entry form



THE PRIZES

To head up our list of fabulous prizes is the Leica D Lux-4 Titan Kit worth £765 and the Leica D Lux-4 worth £595



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Park Cameras are offering £200 in Park Cameras vouchers for each of the six category winners plus a £300 Park Camera voucher for the overall BPOTY winner



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Black & White Photographer of the Year is sponsored by Park Cameras www.parkcameras.com

Turn to page 80 for terms & conditions

ALL SUBMISSIONS MUST BE IN PRINT FORM, WHETHER DIGITAL OR SILVER. ENTRIES MUST ARRIVE NO LATER THAN 28 AUGUST 2009

Mr/Mrs/Miss/Ms Surname

Forename

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Postcode

Country

Email

Telephone number

○ CATEGORY ENTERED (Please tick box)

Portfolio

Printer of the Year, Silver **Printer of the Year, Digital**

Portrait **Landscape** **Still life** **Under 21**

If you are entering more than one category, please photocopy this entry form and include a separate copy with each submission

○ PLEASE SIGN HERE TO CONFIRM THE FOLLOWING:

I have read and understood the terms and conditions of entry to the Black & White Photographer of the Year Competition.

Signature

I have enclosed my £5 / £2.50 entry fee (see p80). Only cheques or postal orders, payable to GMC Publications Ltd, can be accepted. We can accept cheques raised in Sterling, US dollar or Euro only.

○ RETURN OF PRINTS (Please tick box)

I would like my prints to be returned, and have enclosed sufficient packaging and postage

I do not require my prints to be returned. By ticking this box you authorise the organisers of the competition to dispose of your prints once the judging procedure is complete

○ PHOTOCOPIES OF THE ENTRY FORM ARE ACCEPTABLE

Send your completed entry form(s), print(s) and entry fee to:

Black & White Photographer of the Year Competition,
GMC Publications Ltd, 86 High Street, Lewes, East Sussex BN7 1XN

Guild of Master Craftsman Publications Ltd would like to ensure you are kept up to date with information on other products and offers that may be of interest to you. If you would prefer not to be kept informed of future offers, please tick box

○ HOW TO PAY

If you are entering the competition from the UK please send a cheque or postal order – remember to send only one cheque or postal order for all categories you are entering. The cheque should be made payable to GMC Publications Ltd.

If you are entering the competition from overseas we can accept cheques raised in euros or US dollars.

Please do not send cash.

○ IMPORTANT!

When you enter the Black & White Photographer of the Year competition you retain full copyright of your pictures. They will only ever be used in relation to the competition or its promotion.

○ ENTRY FEE

If you are entering several portfolios or single images into any one category, you need only pay **ONE** entry fee per category.

Canon Pixma Pro9500 Mark II

£729

Canon's latest printer is designed to create long-lasting, gallery-quality images for exhibition and sale.

Andy Luck puts it to the test



There are more photographs being taken today than at any time in history. Yet one of the great ironies of the digital age is that proportionally less of them are actually making it into print than during the days of film.

The internet has provided alternative methods for people to share their images today, with personal profile sites like MySpace and Facebook accounting for some of those pictures. On-line albums and sharing sites like Flickr serve as showcases for many more. The majority, however, never even make it beyond flash card or hard drive.

This is a shame because just as technology has revolutionised the mode of capture, so there has been an exponential increase in the quality of results that can be achieved with home printing. The computer has become the lab anyone can use, while the latest generation of printers is fully capable of turning out beautiful prints at home, even to fine art standards if required.

The Canon Pixma Pro9500 Mark II promises much in this regard, with 16 bits per channel printing to A3+, which should be enough for most of us, and a wide range of available fine art media. An incredibly high

4,800 x 2,400 resolution is possible too, with a microscopic 3pl (pico litre) drop size using 10 separate Colour Lucia Pigment Inks. Apparently, colour prints using Lucia inks and printed on Canon media should last for 100 years and monochrome prints as much as 200 years if prints are displayed and stored in sympathetic conditions, such as low direct light in a moderately dry environment.

Of equal interest to black & white photographers is that the Pixma Pro9500 has three black ink cartridges to bring out all those subtle tones whether you are using matt or glossy media. One of the

blacks is for matte and the other is for glossy and a photo grey handles the neutral mid-tones. This is a great system as, unlike most other printers, you don't have to change the matt cartridge to glossy and vice-versa when changing media.

Heavyweight

As the large box arrived, the Epson R2400 (an A3+ printer that I have been using for the last 18 months) had to find a temporary new home. The Pixma is a large beast at over 66cm wide and 35cm deep, and there simply wasn't enough room for two heavyweight printers in my work area!

At around 15kg, the Pixma weighs quite a bit more than the Epson (11.7kg) and with its sheer size it is just that bit too awkward to move around without some assistance, although Canon have thoughtfully added a pair of rollers at the back to make final

KEY FEATURES

- Up to A3+ prints
- Ten Lucia pigment inks, including three blacks
- Exhibition quality prints possible using Canon media and the included profiles
- Adobe Photoshop Elements 6.0 is included in comprehensive software
- 16 bits per channel printing
- Ambient Light Correction feature



'My first print in black & white was superb, with rich tones, solid blacks and very sharp, just as I had seen it on my monitor, an excellent result which really did look hand-printed'



installation a bit easier – those with dodgy backs

be warned, though, and remember to bend the knees when lifting out of the box! Once safely installed, however, the solidity of the Pixma is reassuring and it looks very smart, every bit the professional, with a gunmetal sheen and solidity of panelling that puts it a cut above the Epson.

But a printer is really all about results rather than how it looks in your office, and ideally it should be easy to use too. Here, the Pixma really impressed with a set-up that was relatively straightforward, although unlike most printers you do have to fit the head yourself. Around 40 minutes or so later, though, I had the head and cartridges fitted and had loaded the software and made all the recommended head alignment and colour tests.

Performance

Now for the acid test, how would it perform on specialist media using

HOW THE MARK II DIFFERS FROM THE MK1

- The Canon Pixma Pro9500 Mark II improves on the Mark I model with additional 16 bits/channel printing. This allows for a wider colour gamut and accurate mono printing.
- The MkII also features an Ambient Light Correction feature and a plug-in for Adobe Photoshop that enables Canon EOS camera owners to print Raw files direct from Canon Digital Photo Pro software with no need to convert them to a compressed format.

only the included profiles and with no other intervention? I first tried Canon's Fine Art Photo Rag, a 188gsm, bright white 100% cotton rag paper which has a silky matt finish, ideal for that high-quality, hand-printed exhibition look.

The first thing that became apparent is that a border is required on this paper (the software advises you). This is so the cotton edges do not become

entangled in the head – which could damage it. Then you are offered the option of using the front tray where the media is loaded from the front of the printer and passes straight through to a receiving tray that opens up at the back. This novel arrangement is actually a very nice feature of the 9500 MkII, because it means vulnerable media can be kept flat throughout the printing

process – and with photo rag costing around £72 for 20 A3+ sheets, care of handling becomes very important indeed!

My first print in black & white was superb, with rich tones, solid blacks and very sharp, just as I had seen it on my monitor, an excellent result which really did look hand-printed. The printing process was also very fuss-free, and after the initial take-up noises that all ▶

WHY THE PRINTER IS GOOD FOR B&W PHOTOGRAPHERS

The Canon Pixma Pro9500 Mark II produces large A3+ fine art, gallery quality prints on a wide range of top quality media that can last up to 200 years. Three black inks mean there is no need to substitute cartridges when changing from matt to glossy media. The printer has a very fine 3pl drop size and high 4,800 x 2,400 resolution for extremely fine print detail.

[REVIEW]

► printers make as they get a purchase on the media, I was amazed at how quiet and quick the Canon was in comparison to printers I have used in the past.

Astonishing

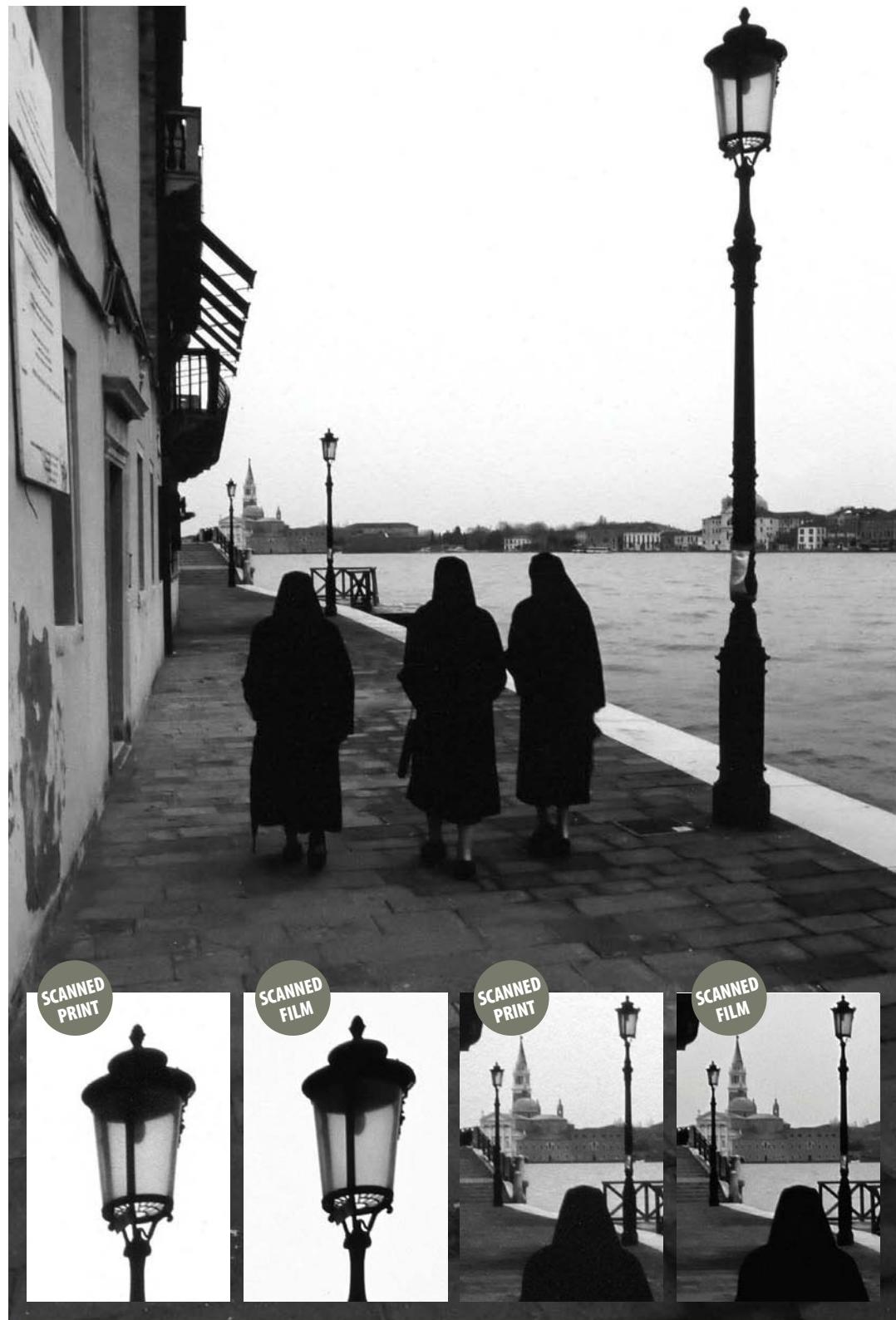
Further printing continued in similar delighted vein with Photo Paper Glossy II and PT 101 Platinum paper (the latter when printed in colour reminded me of a lab produced Cibachrome print), both providing prints with an astonishing amount of depth. Overall, the Canon specialist media supplied for the review worked perfectly with the stock profiles, giving accurate colours and black & white tones.

Out of curiosity, I also tried some non-Canon papers like Photospeed Premium Lustre paper, one of my favourites on the Epson, which also looked wonderful on the Pixma, without any special profiling needed. Encouraged, I tried some Ilford PermaJet Oyster and Gloss papers, which again looked great using the stock Canon glossy profile.

In the right hands and given more time, I'm sure this printer would be capable of more amazing results, but even straight out of the box and with no intervention from me, the prints produced were some of the best I have seen from a consumer printer.

TOP Print from the Pixma on Fine Art Photo Rag, scanned on an Epson Perfection V750 Pro in 16-bit greyscale to provide a scan matching the print at 300dpi. No sharpening has been applied in the scanner, only levels to adjust the scanner output so the blacks match the print

BELOW RIGHT These show the comparative sharpness and tones, particularly blacks, between the scanned print and the original scanned film from which the print was made. The result shows the print on Fine Art Rag is extremely close to the film in all respects even at pixel level – pretty amazing quality



VERDICT

With a wide range of media available for printing to A3+ and the ability to print DVD/CD, the Pixma Pro has all the bases pretty much covered, but its real strength is in producing exhibition or studio style prints quickly, quietly and easily using nothing more than Canon's Pro papers and the included profiles.

I was sorry to see the Pixma go, but it has reinvigorated my interest in printing on the new fine art media that are available these days and seeing just how close to studio prints I can get.

B&W



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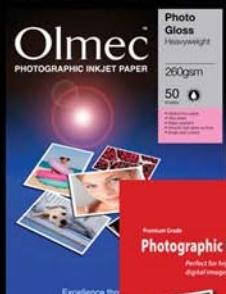
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The latest DSLR from Pentax boasts high-speed continuous shooting at 5.2 images per second and an optical viewfinder featuring 100% field of view. The 14.6 effective megapixels camera has a 3in LCD screen and is armed with an 11-point wideframe AF sensor, 77-segment multi-pattern metering and a mechanism to minimise dust spots.



SONY CYBERSHOT DSC-W290

The new Sony Cybershot DSC-W290 is available in black or blue and comes with a Carl Zeiss 5x optical zoom. The 12.1 megapixel camera has multi-face detection, anti-blink reduction and red eye reduction. The camera works out the best exposure and contrast settings to give more natural images with clearer detail. This is especially effective when shooting backlit portraits or any scene with a high contrast between background and foreground levels.

£1,199.99 (body only) or £1,229.99 (with 18-55mm kit lens) [O pentaximaging.com](http://pentaximaging.com)



PHOTOLINK SCANNERS

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CALUMET 7300 TRIPOD

Support your camera out in the field and in the studio with this compact tripod. Designed to handle 35mm and digital SLR cameras, the tripod features a three-way pan/tilt head with a quick-release plate for convenient camera mounting and a safety lock for added security. A spirit level built into the head makes levelling your camera easy.



£69.99 calumetphoto.co.uk

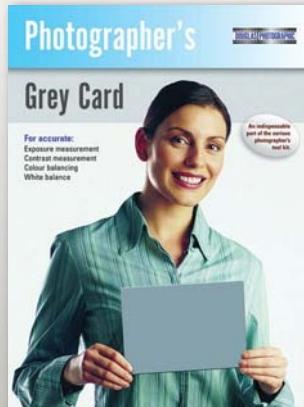
PANASONIC SDHC MEMORY CARD

Panasonic's latest memory card features the new Class 10 speed specification. Class 10 meets requirements for higher resolution consecutive shooting and large high definition video shooting. The new card also allows high-speed data transfer from card to PC.

panasonic.co.uk



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WRAP-UP CAMERA CASE

Keep your camera under wraps with a funky new protective cover. The wrap mounts to the camera via the tripod socket and can stay on during shooting. The Wrap-Up is made from stretchy neoprene and a thin metal baseplate to attach to the camera. It's available in a variety of funky colours, including dalmatian, pink dots, black and quilted black.

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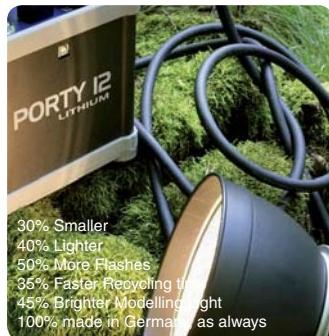
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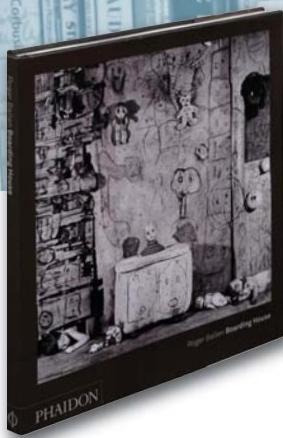
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On the shelf

We bring you the latest from the media world



Boarding House

Roger Ballen

£35, hardback
Phaidon Press
ISBN 978 0 7148 4952 2

I admit it's unnerving, and I also admit it's not everyone's cup of tea, but for those who can take it, it's wonderful. Roger Ballen's new book is as disorientating and disturbing

as we've come to expect from him, exploring a subterranean world of darkness and strange, bleak humour. It's not a world one enters easily – you struggle with the pictures, torn between repulsion and fascination. Ballen's imagination is played out through the nightmarish images that never show, only hint at, what is going on. It's a dreamscape of indecipherable imagery where humans and animals play equal part in a scenario that is ongoing and relentless.

The boarding house of the title is the site for the action, a place on the edge of reality, inhabited by a plethora of tenants both



real and unreal. Puppies, kittens, rodents, children and the odd faceless adult appear in a weird landscape of rooms where broken dolls, scrawled drawings and a paraphernalia of wires, bent coat hangers and arbitrary objects

describe an unsettling narrative.

It would be nice to believe that Ballen has made this set in his studio but, as we learn from the introduction by David Travis, this is a real place – a three-storey warehouse near Johannesburg where the poor and marginalised live in rooms or self-made structures. But this isn't straight documentary photography by any means – it's ameliorated by Ballen's stage direction and, perhaps more importantly, his understanding of the human psyche. We, as viewers, read our own emotions into the pictures.

It's heavy stuff, but it's great.

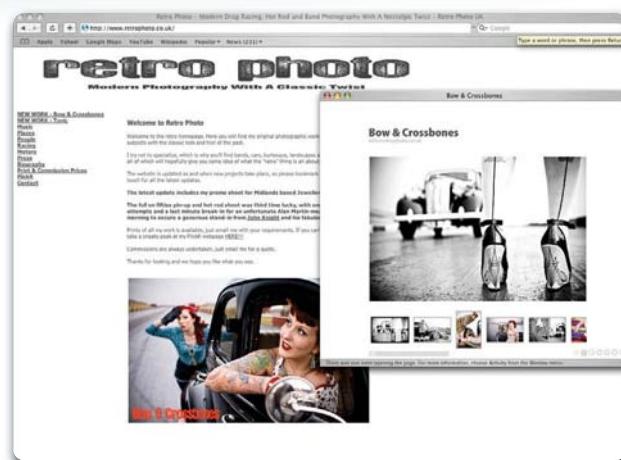
Elizabeth Roberts

Web review

retrophoto.co.uk

Using a mixture of black & white and colour photography, Neal Reed has a clear style – focusing on modern photography with a classic twist. His work spans a wide range of subjects from music and people to racing and motors. I love the design of this website, which is extremely easy to nose through; and when browsing through his images it's great to have the choice of a slide show, although an option for bigger images would've been nice too.

Heather Gregory



Have you got a website showing your photographic work?

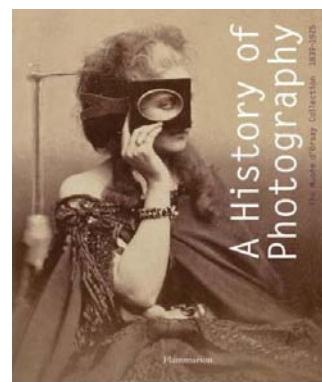
If you would like your website reviewed then email the web address to: heatherg@thegmcgroup.com

A History of Photography: the Musée d'Orsay Collection 1839-1925

Guy Cogeval and Françoise Heilbrun

£40, hardback
Flammarion
ISBN: 978 2080300928

The Musée d'Orsay was the first fine arts museum in France to collect and display photography from the 19th and 20th centuries. After 30 years the museum has a staggering collection of more than 50,000



European and American photographs.

This book traces the origins and progression of photography from its beginnings in daguerreotypes. The volume is split into 13 thematic chapters, including portraiture, reportage, architecture, landscape and still life. The accompanying essays provide answers to the development of photography as an art form as well as the

technical advances of the time. The collection's most-treasured works are uncovered here, including a portrait of the French poet Baudelaire by Nadar and the recently acquired portrait of Man Ray by Stieglitz. This is a beautiful book and one that every discerning photographer should have in their bookcase. Worth every penny of its hefty price tag.

David Illman

Your letters

Letter of the month

Each month we're offering the winner of the Letter of the Month a free copy of *Understanding Composition: The Complete Photographer's Guide* by acclaimed photographer Steve Mulligan. This excellent book explains the key ideas behind composition and shows how these ideas work in practice when photographing landscapes, wildlife, portraits and abstracts. *Understanding Composition* is available from bookshops, price £24.99, ISBN 978-1-86108-534-4.



LETTER OF THE MONTH PANORAMA TIPS



I read with interest Lee Frost's article about creating panoramas, though I don't think Mr Frost mentioned that one of the most helpful things you can do to ensure a successful auto stitch is to turn White Balance off Auto and on to

London Bridge

Image made up of 11 portraits taken on a Nikon D200 with Nikkor 18-200mm lens set at 18mm

something consistent (Daylight, Shade etc) to ensure uniformity across the series of exposures. This is especially important for users of Photoshop CS2 as its

Photomerge function is poor.

Noting the equipment mentioned in the article, I would not want your readers to think they must always have a tripod or

indeed a DSLR with them in order to take successful panoramas. I believe that with good technique (as in Mr Frost's article) and some practice, quality panoramic images may be created from the entry level (a compact camera and Photoshop Elements) up to the

HIGH COST OF KIT

I have been wondering for some time why DSLR cameras cost so much, ranging in price from about £2,000 to £6,000, body only. This is for a camera which is basically a computer with a lens attached, and image processing software. One can buy an iMac computer for less than £1,000 with software included to process photos, do spreadsheets, write novels, surf the web, send emails, record and store music, audio books and loads of other activities. The only thing a DSLR computer does is process the

images captured – surely even the biggest sensor cannot account for the big difference in cost between the two computers?

I do hope someone can shed some light on this puzzle.

Dawn Penso, London

Andy Luck replies: I think Dawn has a point about the £6,000 plus models which are probably over-priced, but these are aimed primarily at professionals who probably have the cameras bought for them or can claim them as business accessories. Lower

down the scale, I think the main reasons an average DSLR costs more than an average computer (if you can make such a generalised equation between two very different consumer items), is probably down to two things.

Firstly, economies of scale – the market for a DSLR is smaller and more specialist than for computers so manufacturers have to cover manufacturing and extensive research and development costs on a relatively smaller number of sales into a specialist hobbyist

market/consumer area, whereas everybody uses computers – it's a much bigger market with many more units sold.

Secondly, a DSLR is a precision instrument, not just a computer. It has more moving parts and fine tolerance components that need to be toolled up for, i.e. optics, pentaprism, mirror, shutter, lenses, sensor cleaners, A/F motors, stabilisers and so on, in addition to the chip. There's a lot more to a good camera than the central processing unit alone!

STEPPING INTO NEW TECHNOLOGY

I am a keen photographer of the traditional ilk, in that I prefer to work with film and darkroom, but I am far from being in any way averse and prejudiced to change.

I have recently become aware that some aspects of digital imaging could be of great usefulness to me. Being interested in historical and alternative modes of picture making, the ability to produce large inter-positives and negatives upon acetate or digital film via computer, scanner and printer seems very attractive. The only problem is that I know extremely little about this technology, hence my writing to you for advice.

I envisage a set-up of a scanner capable of the highest quality, able to handle 5x4in negatives (always bearing in mind that cost is unfortunately a governing factor) coupled with a printer, again capable of the highest quality, along with the necessary computer and appropriate software.

I do not envisage indulging in any great degree of computer manipulation of images, just the ability to invert, produce separation negatives and just straightforward high quality printing.

Bearing in mind that I am a complete novice in the field of digital photography and also that cost is an issue, can you give me any suggestions as to the equipment most suitable for the tasks I have in mind?

Kirk Lightfoot, Sowerby Bridge, West Yorkshire

Tony Worobiec writes: Your letter appears to address two quite different issues. If all you wish to achieve are first class monochrome prints comparable with what can be achieved in the darkroom, then this will depend firstly on the quality of your film scanner and then, of course, your printer. If you are scanning 35mm film, then you will certainly need to buy a dedicated scanner, however if you intend to use medium or large format film then you could get away with using a top end flatbed scanner.

With regard to a printer, any that employ three blacks (virtually all Epson printers do now) will deliver totally neutral high definition monochrome prints.

Concerning your query regarding inter-positives and negatives, these can be very successfully produced using a standard printer and scanner (or alternatively you can also use a file captured on a DSLR camera), which you can then print directly on to digital transfer film. Two I would recommend are PermaJet Digital Transfer Film, and Fotospeed Digital Contact Film. Both come as A4 and A3. This, of course, then allows you to continue working in the darkroom while utilising all the benefits of working digitally. If you are keen to try experimenting with alternative processes, but do not have access to a large format camera, this is a particularly effective way of overcoming the problem.

Further details appear in Tony's recent book (co-written with Ray Spence) *Black and White Photography in the Digital Age*, published by David and Charles.



Creative Camera, Camerawork & Printing Techniques for the Modern Photographer © TONY WOROBIEC & RAY SPENCE
BLACK & WHITE PHOTOGRAPHY IN THE DIGITAL AGE



Pro body and Stitcher/Photoshop CS3/4 section of the photographic community.

It is also worth pointing out that many camera manufacturers include a stitching program on the CD that comes in the box with the camera.

You can see a short page

of info about my panoramas, if you wish, at:
<http://usa.autodesk.com>

Congratulations on the article and I hope your readers are suitably inspired to explore the wonderful world of panoramas.

Paul King, By email

MONOCHROME IS TIMELESS

I remember my father spending hours in his darkroom (my brother's old bedroom!) then leaving his monochrome prints (never colour) on the side for days whilst he and the whole family viewed them and commented upon them before he was happy enough to enter some into his local photographic society competitions.

I now do exactly the same thing, but will have spent time with my

computer instead. I am afraid he is no longer with us but his monochrome prints have stood the test of time and have given me so much encouragement and inspiration with my own work.

Your magazine shows us that monochrome is really timeless but gives us the option to use modern technology and gain experience using the information you provide in a very organised way.

Jeanette Gilkes, Orpington, Kent

Get in touch

Send your letters by email to lizr@thegmgroup.com or by post to Elizabeth Roberts, *Black & White Photography*, GMC Publications Ltd, 86 High Street, Lewes, East Sussex BN7 1XN.

Richards of Hull



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J is for... James Jarche

Colin Harding looks back on the career of one of the best known photographers on Fleet Street

James (Jimmy) Jarche was a pioneer of modern press photography. He photographed hundreds of historic events and his sitters included, among many others, such diverse subjects as Winston Churchill, Dr Crippen and Albert Einstein. His first photographs were published before World War I, yet he was still hard at work in the late 1950s when a new breed of Young Meteors such as David Bailey and Don McCullin were changing the

nature of photojournalism. In his day Jarche was one of the best-known figures on Fleet Street and something of a celebrity in his own right, even publishing an autobiography, *People I Have Shot*, in 1934. Today, however, while some of his photographs are very familiar – for example, a policeman chasing some naked urchins who had gone for a dip in the Serpentine – Jarche himself has been largely forgotten.

James Jarche was born to French immigrant parents in Rotherhithe, east London, in



Unemployed Men in Govan, Glasgow, 1930, by James Jarche



© The Daily Herald Archive at the National Media Museum/SSPL

1891. His father was a professional photographer and by the time he was seven, Jarche was already assisting him in the darkroom. The enormous growth in the photographically illustrated press during the Edwardian era drew him towards journalism and his first photograph was published in the *Daily Mirror* in 1909. In 1912 Jarche joined the *Daily Sketch* and in 1929 he moved to Odhams Press where he stayed for more than 20 years, working for the *Daily Herald* and *Weekly Illustrated* magazine. The photo library of the *Daily Herald*, now preserved at the National Media Museum, contains hundreds of his glass negatives. Jarche's entries in the photo department day-books – a diary which records every story covered by a photographer – paint a vivid picture of mid-20th century British history.

**James Jarche,
photographed in 1957**

At the start of his career Jarche used a collapsing 9x12 plate camera, the standard workhorse of the press photographer. By the early 1930s, however, he had begun to use a Leica, realising that, despite the derision of his more traditional colleagues, this represented the future of photojournalism. In 1934 he wrote: 'I am experimenting now with a miniature camera which I think will eventually be used by Fleet Street cameramen. It takes 36 pictures on a strip...'

Jarche ended his career working for the *Daily Mail*, retiring in 1959 after 50 years as a press photographer. He died in 1965, at 74. A true professional, Jarche was the photographer who always came back with the picture the editor wanted.



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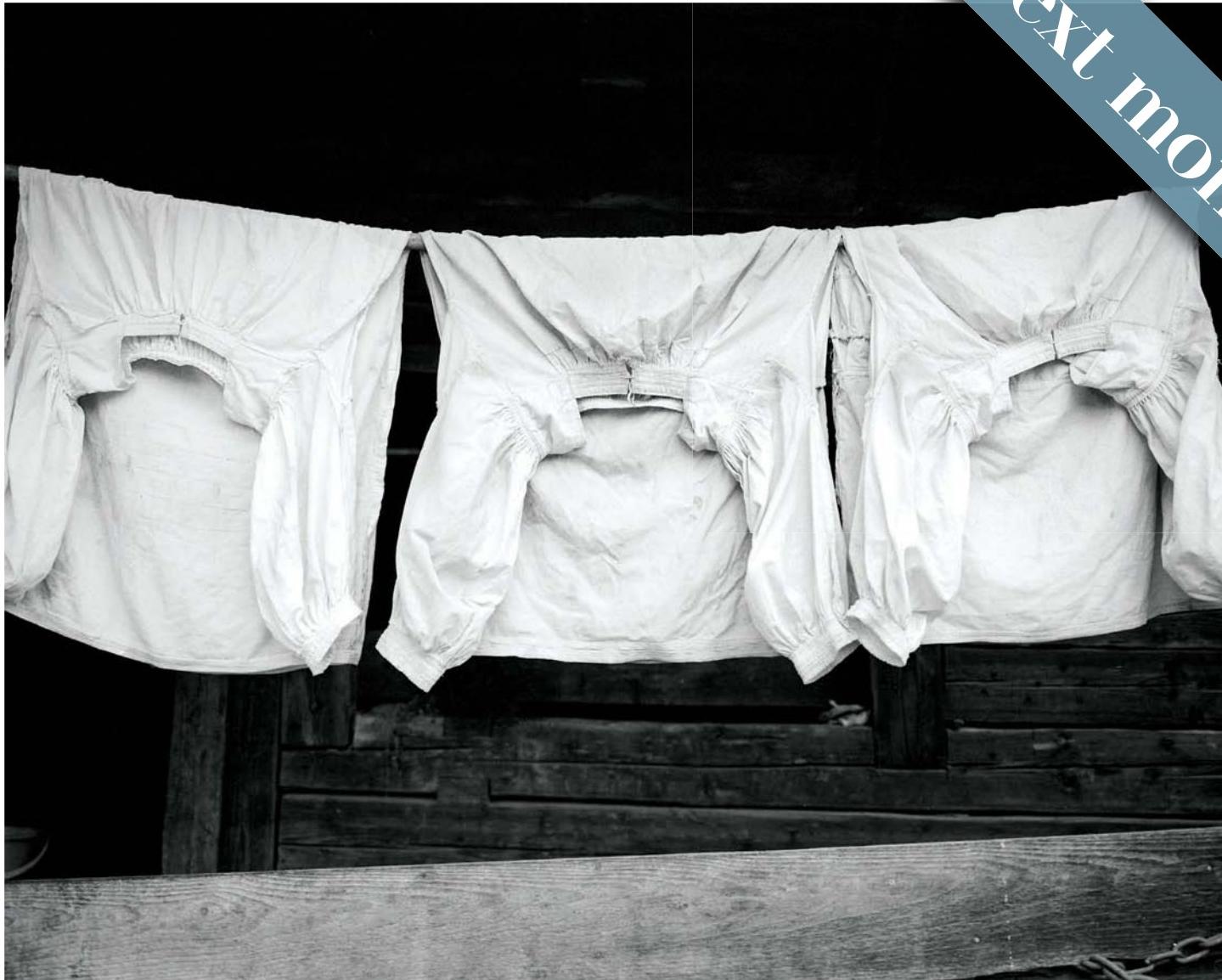
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David Trainer in soccer city

- Planning a photography trip
- How to make digital look chemical
- Nikon D5000 on test
- Taking A-level photography
- Gum printing

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B+W102

B&W Photographer of the Year competition

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- The competition is open to both UK and overseas readers.
 - Employees of GMC Publications Ltd and their families, are not eligible to enter.
 - Amateur, student and professional photographers are eligible to enter.
 - The categories are: Portfolio – for the overall winning prize – Portrait, Landscape and Still Life for single image prizes, Printer of the Year (Silver / Digital), and Under 21.
 - All photographs must be the sole work of the entrant, although entries can be printed by a third party (except for the Printer of the Year category).
 - An entry into the Portfolio category must comprise four prints that are themed to work together. Entrants may enter each category no more than three times.
 - The same print may be entered both in a single image category, and as part of a Portfolio entry.
 - If submitting the same image to more than one category, a separate print must be entered, accompanied by a separate entry form, each time.
 - If entering more than one category, each entry must be accompanied by a separate entry form, in a separate envelope or box, which must be marked clearly with the category being entered.
- All envelopes or boxes should be submitted in one package.

THE TECHNICALITIES

- All entries are open to silver prints, inkjet prints and prints made by alternative processes (cyanotype, platinum palladium, etc).
- Silver print entries: Minimum paper size 10x8in, maximum paper size 12x16in. All prints must be unmounted. The image itself may be any dimension or position within the paper's format.
- Inkjet print entries: Minimum paper size A4, maximum paper size A3. All prints must be unmounted. The image itself may be any dimension or position within the paper's format.
- Each print must carry the name, address and telephone number of the entrant on its reverse.
- Prints must not be sent in tubes. Entries sent in this way will be returned.
- Entries must be submitted as either silver/alternative process or inkjet prints. CD submissions and/or duplicate slides are not acceptable.
- Prints can be submitted on any type of surface (glossy, matt, pearl etc).
- Prints that have been toned or handcoloured are acceptable.
- Entrants are not restricted by the manufacturer of film, chemicals, inks or paper.

ENTRY FEE

- There is a £5 fee for entry into the Portfolio category and a £2.50 fee for each of the single image categories. If you are entering more than one submission to a category you need only pay one fee.
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- The organisers and sponsors of the B&W Photographer of the Year Competition reserve the right to free reproduction and publication of entered images, but only in connection with this competition.

JUDGING

- Entries will be judged on style, creativity, originality, technical execution and presentation.
- The winners of B&W Photographer of the Year will be determined by the judges in accordance with the competition rules. The judges' decision is final and no correspondence will be entered into.
- Judging will take place in September 2009, with the winners announced in the December 2009 issue of *Black & White Photography*. No correspondence will be entered into prior to notifying the winners and publishing the winning entries.
- The prizes are as stated, and no cash alternative is available.
- The organisers reserve the right not to award a prize if the required standard is deemed not to have been reached.

RETURN OF ENTRIES

- Entries will only be returned if accompanied by a stamped, self-addressed envelope of the correct size, and sufficient postage. One return envelope may be supplied for multiple entries. Entries will be returned as soon as possible after the judging has taken place.
- Overseas entrants who wish to have their prints returned should include sufficient International Reply Coupons, or postal orders, with their entry to cover return postage.
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- While every care will be taken with entries, all prints are submitted at the entrant's own risk. The organisers cannot accept liability for any loss or damage of prints, however caused.
- Entries must be sent to: Black & White Photographer of the Year Competition, GMC Publications Ltd, 86 High Street, Lewes, East Sussex BN7 1XN.
- Entries must arrive no later than 28 August 2009.
- Submitting entries to the B&W Photographer of the Year Competition constitutes acceptance of these terms and conditions. Entries that do not comply with these terms and conditions will be rejected.

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Polywarmtone needs you

It's not often that market research features in these pages, but this is an unusual project, and an important one, because it will be very influential in shaping the future of our traditional photographic papers.

Traditional printers can be dated a little like tree rings. Going back a long way, to the 1950s, you might have been talking in hushed tones about the quality of Kodak Bromesko. If you came to printing in the 1970s you would have been using Agfa Record Rapid. In the early 90s a new star entered the firmament. Hungarian company Forte Photochemical developed a great new fibre based photo paper with a warm image tone and medium speed. Because of its natural warm image tone, ultrafine silver halide crystals (leading to crisp and brilliant images), good reaction to lith development, and its excellent response to various toners, the paper soon became world famous under the name Forte Polywarmtone and Fortezo Museum (the fixed grade version).

At the beginning of 2004, Forte began struggling with economic difficulties. As the world photographic market crashed with up to 50% losses in revenue per quarter, the company, strongly controlled by the worker's union,

was unable to downsize quickly enough to stay afloat; Forte went into Chapter 11 (*from the USA Bankruptcy Code*).

Forte's key customers stepped in to help save the paper, giving preorders and prepayment to re-initiate paper production with less staff. But the liquidator sold the company to a new owner – a construction company – who operated it under the name Forteinvest Ltd. The Forte factory was built on a large and valuable property in a prosperous community, and the intention of the new owner soon became clear: to tear down the production facility and cash in on the lot. After only two years, production was stopped again. Forte started to dismantle their production facilities, and all the technology contained in the plant was about to be scrapped.

At this point the photochemical manufacturer Adox enters the frame, as well as Fotoimpex, their Berlin based marketing arm. Adox had been in discussions with Forte about the paper technology, but could not convince the owners to accept its proposals. Aside from the risk posed by two other competitors, Adox felt that it was not a good idea to offer cash for the technology itself, because the chance of successfully transferring it

seemed poor. Rather, Adox offered a long-term royalty for every square metre of paper produced.

According to the people who originally invented Polywarmtone, it is impossible to make a clone of this paper in any other than the original emulsion mixing system without spending thousands of research hours. Adox actually purchased the mixing hardware in 2007 and saved it from scrapping, without being certain if the necessary recipes could ever be acquired. This act of faith was vindicated later when the last attempt to make the paper in another factory failed, and Adox was finally successful with its proposal to Forte.

What needs to happen now

In order to bring Polywarmtone back to life, the emulsion mixing apparatus, the computer system that controls it and the two storey chassis that contains the machinery has to be dismantled, refurbished, moved to the Adox micro factory in Bad Saarow near Berlin and put back up again. The next stage will be making initial batches of raw Polywarmtone emulsion. This will be chilled, packed and shipped to the coating facility for further processing and coating. Once coated, the paper mill-reels would

then be returned for cutting and packaging.

In order to make the case for procuring the investment required, Fotoimpex are looking for feedback to gauge the potential demand out there.

Register on the Polywarmtone website (polywarmton.com) and tell them how much Polywarmtone paper you are willing to purchase from the first production run. They are looking for confirmed sales leads for about 30,000 square metres of paper, which equals about 9,200 packs of 12x16in, 50 sheets. The price will be related to production run size and market variables such as silver price, but it will not exceed the price of comparable premium-quality paper manufactured by Ilford. In case anyone thinks Fotoimpex are set to coin it, the revenue from the first run will only cover about a third of the costs for the initial start of the production – Fotoimpex will cover the remainder of the costs.

When Polywarmtone ceased, traditional darkroom usage lurched abruptly downhill – getting such a high quality material back would send out a strong message. Please register on the site, every committed box of paper will help.

The screenshot shows the Silverprint website homepage. At the top, there's a banner for 'Silverprint - Home - News - Photographic Materials and more'. Below the banner, there's a navigation menu with links like 'Store', 'Traditional Papers', 'Film', 'Digital', etc. The main content area features several news items and product offers. One item is 'MG Credit Crunch' with a small image of a person holding a camera. Another is 'Now! Hahnemühle Gmund' with an image of a book. There are also sections for 'gorgeous!' and 'Technical Plan Is Dead!' with corresponding images and descriptions. At the bottom, there's a news article about an exhibition featuring Steve Gossling.

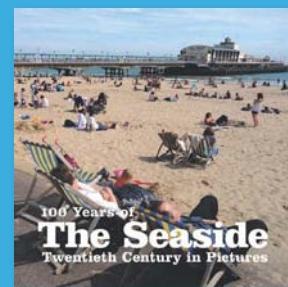
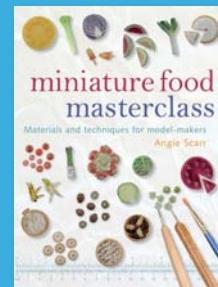
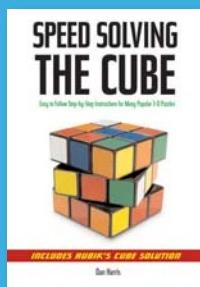
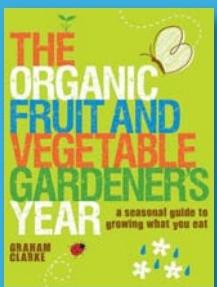
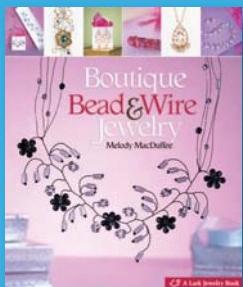
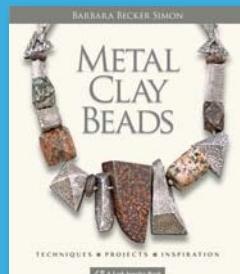
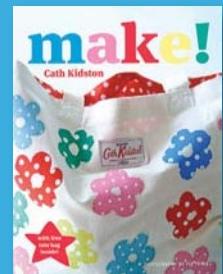
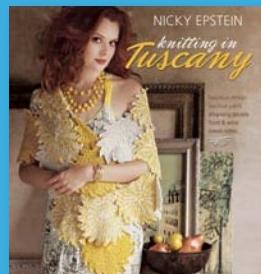
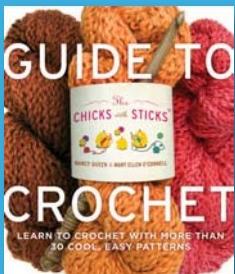
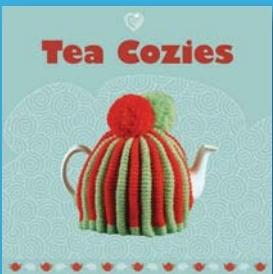
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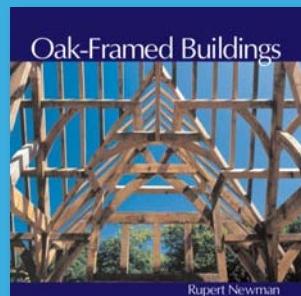
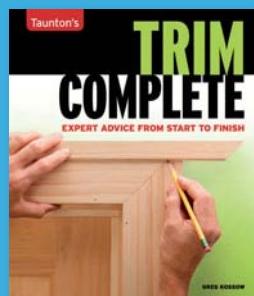
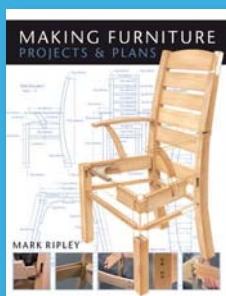
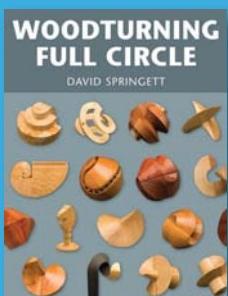
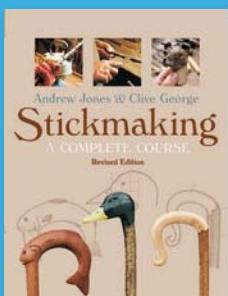
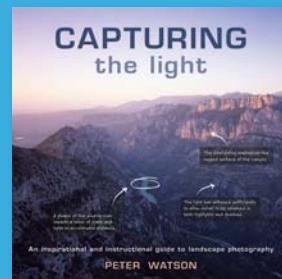
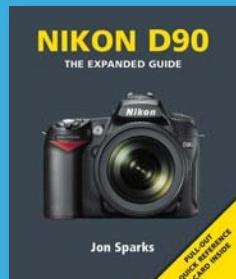
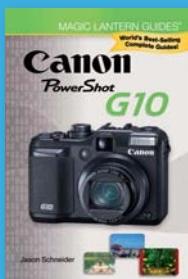
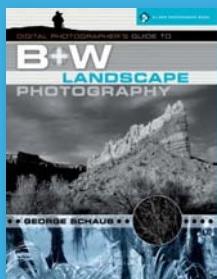
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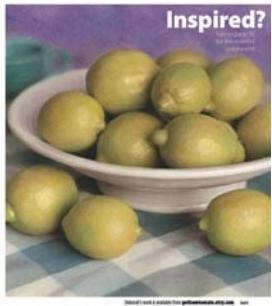


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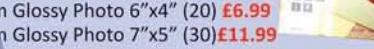
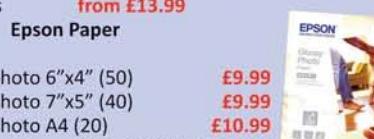
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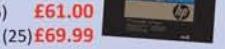
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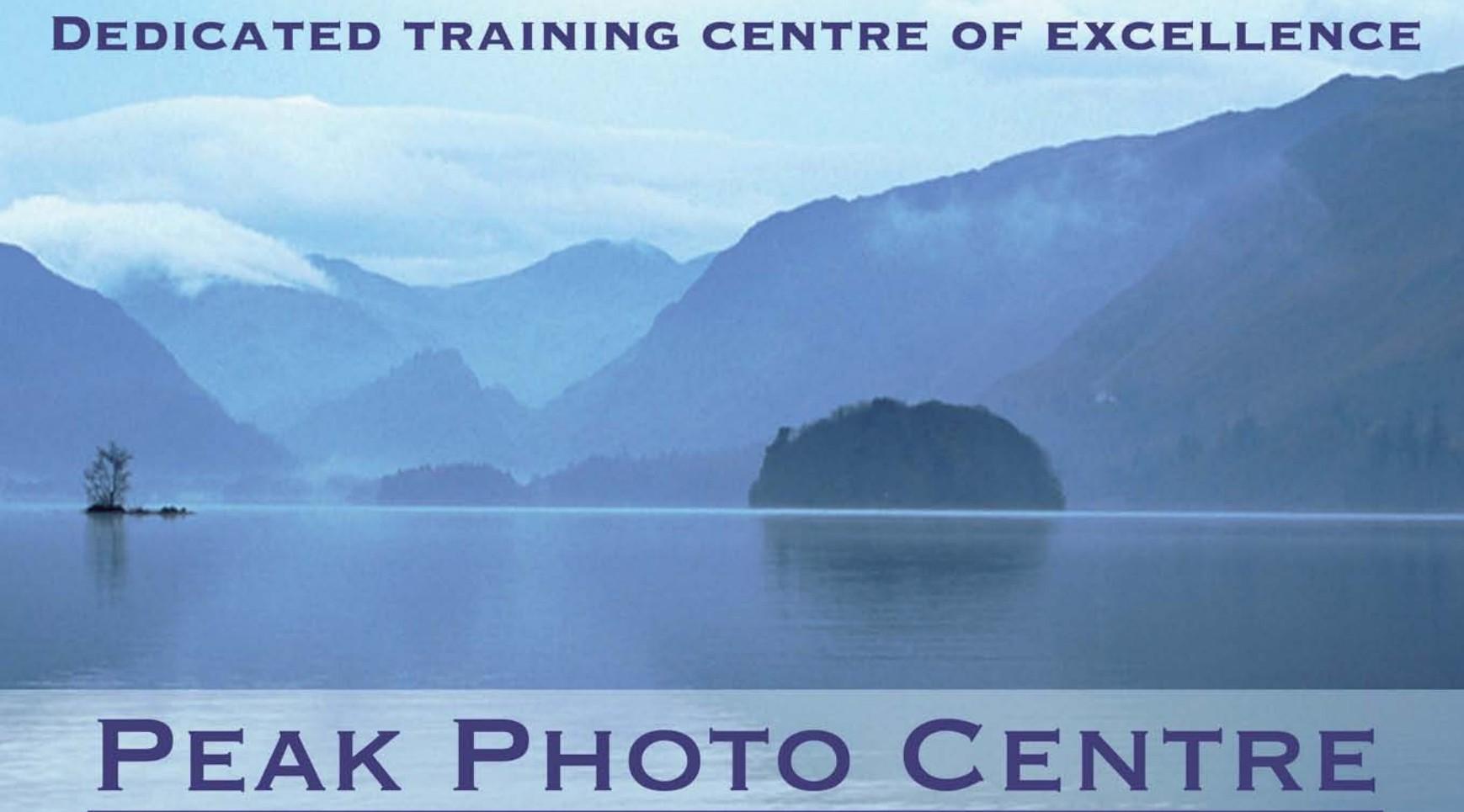
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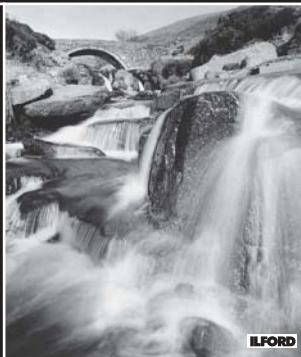
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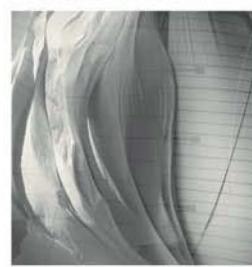
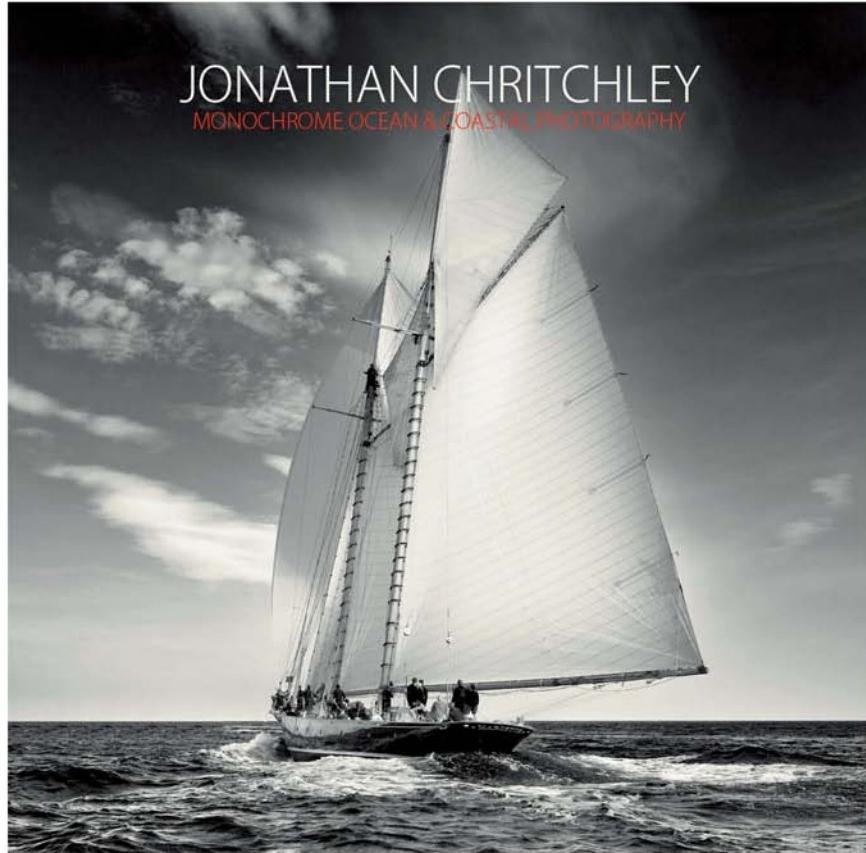
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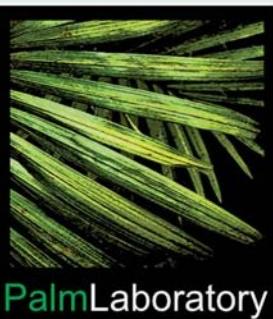
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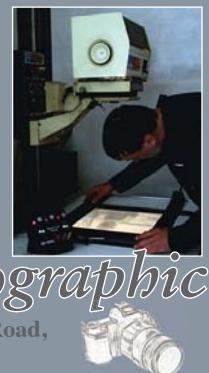
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Nikon FM2n Black #8702xxx (boxed)	Mint-	£320	300mm f2 AIS EDwith fligh case	Exc++	£7900	12-24mm f4G AF-S DX + hood	Mint	£520													
Nikon FE Chrome #3083xxx	Exc+	£150	300mm f2.8 AIS ED	Exc+	£690	16-85mm f3.5-5.6G AF-S DX VR + hood (boxed)	Sold	£350													
Nikon FE Chrome #3454xxx	User	£110	300mm f4.5 AIS #510xxx	Exc+	£190	17-55mm f2.8G AF-S DX + hood	Mint	£690													
Nikon FE Chrome #3853xxx	Exc++	£170	500mm f8 Reflec-Nikkor C	Exc+	£190	18-55mm f3.5-5.6G AF-S DX VR (boxed)	Mint	£110													
Nikon FE Chrome #3862xxx	Exc+	£150	600mm f4 AIS ED + hood #177xxx Sold	Exc+	£1290	18-200mm f3.5-5.6G AF-S DX VR	Mint	£390													
Nikon FE Chrome #4076xxx	Exc+	£150	28-85mm f3.5 AIS #2326xxx (boxed)	Mint	£320	20-35mm f2.8 AF-D + hood	Mint-	£590													
Nikon FE Chrome #4447xxx	Mint-	£200	28-85mm f3.5-4.5 AIS #242xxx Sold	Exc++	£220	24-120mm f3.5-5.6 AF-D(boxed) Sold	Mint	£210													
Nikon FE Black #3135xxx	User	£110	35-70mm f3.5-4.5 AIS #798xxx	Exc+++	£270	24-120mm f3.5-5.6G AF-S VR Sold	Mint-	£290													
Nikon FE Black #3576xxx	Exc++	£180	35-70mm f3.5 AIS #826xxx	Exc+	£220	28-70mm f2.8 AF-S ED + hood & hard case	Exc++	£790													
Nikon FE Black #3905xxx	Exc++	£180	35-70mm f3.5 AIS #967xxx	Exc++	£250	28-105mm f3.5-5.6 AF-D	Mint-	£150													
Nikon FE Black #4157xxx	Exc+	£150	35-105mm f3.5-4.5 AIS #182xxx	Mint-	£190	35-135mm f3.5-4.5 AF	Exc++	£120													
Nikon FE2 Chrome #2080xxx	Exc+	£210	35-135mm f3.5-4.5 AIS #239xxx	Exc++	£230	70-210mm f4-5.6 AF Sold	Mint-	£100													
Nikon FE2 Black #2393xxx	Exc	£190	35-135mm f3.5-4.5 AIS #251xxx	Mint-	£270	70-210mm f4-5.6 AF Sold	Nr. mint	£130													
Nikon FA Black #5172xxx	User	£150	Tamron 35-135mm f3.5-4.5 (AIS Fit)	Exc++	£80	80-200mm f2.8 AF-D ED + hood 1 Touch	Exc++	£450													
Nikon F3 #1443xxx	Exc++	£170	35-200mm f3.4-4.5 AIS #206xxx	Exc+	£220	80-200mm f2.8 AF-S ED + hood no Tripod Collar	Exc++	£820													
Nikon F3 #1591xxx Beautiful condition	Mint-	£250	43-86mm f3.5 AI #798xxx	Exc++	£80	Sigma 100-300mm f4 EX DG HSM hood (Boxed) Sold	Mint	£690													
Nikon F3 #1845xxx Bargain	Exc+	£140				Metz 40MZ-3 i (boxed; instructions)	Mint-	£130													
Nikon F3 HP #1375xxx	Exc+	£190																			

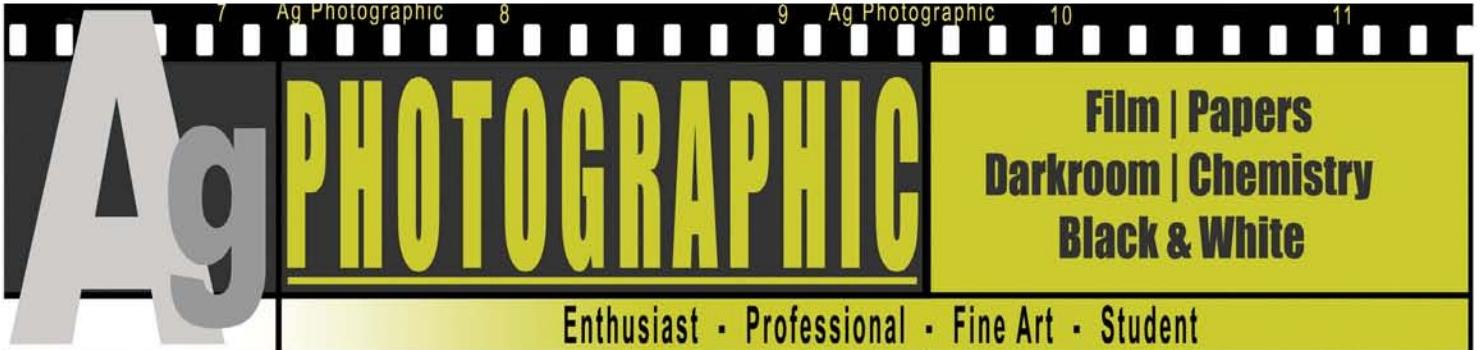
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Leica M6J with 50mm Elmar #1964-25 (boxed)	Mint	£3990	EOS-5D (Complete; boxed)	Mint-	£890	Flex Body	Exc+++	£950
Leica M6 Black #1678xxx Early Wetzlar	Exc+	£850	EOS-1V	Exc++	£390	500CM + 80mm f2.8 CT* + A12 Acute Matte	Exc+++	£790
Leica M6 Black #1725xxx Early Wetzlar	Exc+	£850	EOS-1N RS (boxed)	Exc++	£320	screen; One touch Waist Level Finder	Exc+++	£790
Leica M6 Black #1996xxx	Exc+	£790	EOS-3	Mint-	£270	501CM + 80mm f2.8 CFET*+A12 (Acute Matte D)	Sold	£1050
Leica M6 Black #2279xxx (boxed) Sold	Exc++	£850	EOS-3	Exc++	£230	500CM + 80mm f2.8 CT* + A12 #UC169xxx Sold	Exc+	£650
Leica M6 Chrome #1906xxx Heavy scratch on top plate	Sold	£750	Sigma 20mm f1.8 EX DG + hood	As new	£290	500CM + 80mm f2.8 CT* + A12 UE1235xxx	Exc+	£650
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Leica M4 #1176xxx Sold	Exc	£590	EF135mm f2.8 Soft Focus (boxed)	As new	£230	50mm f4 Distagon CT* #6191xxx	Exc+	£290
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Leica M3 #1133xxx Sold	Exc++	£750	EF600mm f2.8L USM Image Stabilizer + hood	Exc++	£4950	150mm f4 Sonnar CFT* #6915xxx	Exc++	£420
Leica M2 #1076xxx	Exc	£450	Sigma 800mm f5.6 AF APO + hood & flight case	Exc++	£1490	150mm f4 Sonnar CFT* #7035xxx	Mint-	£490
Leica IIg #868xxx	Exc++	£850	FD800mm f5.6L + hood & Flight case	Mint	£470	150mm f4 Sonnar CfI T* #8863xxx	Mint-	£750
Leica IIg #878xxx	Exc+	£690	Sigma 12-24mm f4-5.6 DG HSM	Mint	£250	150mm f4 Sonnar CfI T* #8807xxx	Exc++	£850
Leica 16-28 Wide Angle Finder (boxed) Latest	Mint	£450	EF24-85mm f3.5-4.5 USM (Silver grey colour...)	Mint-	£160	180mm f4 Sonnar CFT* #7186xxx Sold	Exc+++	£590
Leicavit M (boxed)	Exc++	£350	EF24-85mm f3.5-4.5 USM (boxed)	Mint	£200	180mm f4 Sonnar CFT* #7423xxx Sold	Mint-	£550
21mm f2.8 Elmarit-M + hood	Mint-	£1090	EF24-70mm f2.8L USM + hood (boxed)	Mint	£850	250mm f5.6 Sonnar C #4205xxx	Mint-	£230
21mm f2.8 Elmarit-M ASPH + hood #38855xx	Mint-	£1450	EF24-105mm f4L USM IS + hood (boxed)	As new	£750	500mm f8 Tele-Tessa CT* + Hard Leather Case	Exc	£750
21mm f2.8 Elmarit-M ASPH + hood Silver #38856xx	Mint	£1690	EF28-105mm f3.5-4.5 USM II (boxed)	As new	£160	Hasselblad Winder CW	Exc+	£250
21mm f4 Super-Angulon #1676xxx Rare	Exc++	£890	EF28-135mm f3.5-5.6 USM IS + hood	Mint	£250	Hasselblad Polaroid 100	Exc+	£120
28mm f2.8 Elmarit-M #3558xxx 3rd Version	Exc++	£750	EF28-135mm f3.5-5.6 USM IS + hood (boxed)	As new	£280	A12 Film Back Chrome #UC470xxx	Exc+	£90
35mm f1.4 Summilux-M + hood 3487xxx German	Exc+	£890	Tamron 28-300mm f3.5-6.3 XR DI VC LD+ hood	Mint	£350	A12 Film Back Chrome #RR3324xxx	Exc+	£170
35mm f2 Summicron #2741xxx	Exc	£650	Contax 140mm f2.8 Sonnar T* (boxed) for 645	Mint	£790	A12 Film Back Chrome #30EP426xx (boxed)	Mint-	£190
35mm f2 Summicron-M #3605xxx 4th Version German			Fuji GW690 II Counter-61(65mm)	Exc++	£690	Hasselblad Extension Tube 32	Mint	£60
Heavy paint wear on aperture ring otherwise very nice condition	Exc+	£790	Fuji GW670 III (boxed) Counter-21	Exc++	£650	Hasselblad Extension Tube 55	Exc++	£60
35mm f2 Summicron-MASPH (boxed)	Mint	£1150	Fuji GX617 with 90mm f5.6 Fujinon SWD + Viewfinder & Center Filter	Mint-	£750	Hasselblad Proxar 0.5M (Bay 60)	Exc++	£80
35mm f2 Summicron with Specs (M3 fit) Original box	Exc++	£650	Fuji GW690 III (boxed) Counter-10					
35cm f2.8 Summaron with specs (M3 fit) #2049xxx	Exc++	£420	Fuji GX617 with 90mm f5.6 Fujinon SWD + Viewfinder & Center Filter					
50mm f1.4 Summilux + hood #3158xxx	Exc+	£950	Fuji GA645 (60mm f4)					
50mm f1.4 Summilux-M Silver #3760xxx Built in hood	Nr. mint	£1150	Fuji GS645 Wide 60					
50mm f2 Summicron-M + hood #3449xxx	Mint	£650	Mamiya 7II + 80mm f4L + Hood	Mint	£1390	Contax 90mm f2.8 Sonnar T* #7927xxx	Mint	£180
50mm f2 Summicron-M Silver #3997 6 bit	Mint-	£750	Mamiya 50mm f4.5L + hood & V/finder	Mint-	£850	Contax 90mm f2.8 Sonnar T* Black #7909xxx	Mint	£130
50mm f2 Summicron-M 6 bit Sold	As new	£690	Mamiya 50mm f4.5L + hood & V/finder	Mint	£890	Contax T2 Sold	Mint-	£170
90mm f2.8 Elmarit Chrome #2129xxx	Mint-	£390	Mamiya 65mm f4.L	Mint-	£590	Contax RX	Mint-	£270
90mm f2.8 Elmarit-M Silver #3806xxx	Exc+	£490	Mamiya 150mm f4.5L + hood (boxed)	As new	£550	28-70mm f3.5-4.5 Vario-Sonnar T* MM + hood	Exc+++	£270
90mm f2.8 Elmarit-M #3462xxx built in hood	Exc+	£470	Mamiya 150mm f4.5G for Mamiya 6	Exc++	£290	28-85mm f3.3-4 Vario-Sonnar T* MM (boxed) Sold	Mint-	£270
90mm f2.8 Elmarit-M #3811xxx built in hood (boxed)	Mint-	£650	Pentax 135mm f4 Macro-Takumar for Pentax 67	Exc++	£170	80-200mm f4 Vario-Sonnar T* MM (boxed)	Exc+++	£350
9cm f4 Elmar (Collapsible) Chrome #1492xxx	User	£190	Pentax 165mm f4 SMC Leaf Shutter Latest	Mint	£320	21mm f2.8 Distagon T* MM + hood	Exc++	£320
90mm f4 Elmar-C #2605xxx	Exc++	£170	Rolleiflex 2.8F (80mm Planar)	Exc++	£790	28mm f2.8 Distagon T* AE	Mint-	£1990
90mm f4 Elmar-C + hood #2576xxx	Mint-	£230	Rolleiflex 2.8F (80mm Planar)	Exc++	£890	28mm f2.8 Distagon T* MM (boxed)	Mint-	£240
135mm f4 Tele-Elmar	Exc+	£250	Schneider 150mm f3.5 PQ Sonnar HFT (6000)	Exc++	£450	85mm f1.4 Planar T* AE West Germany + hood	Mint	£270
135mm f4.5 Hektor #1583xxx	Mint-	£230	Schneider 180mm f2.8 PQ Tele-Xanar HFT	Mint	£1090	85mm f1.4 Planar T* MM Sold	Mint-	£470
Leica R6.2 Black	Exc	£490	Rodenstock 65mm f4.5 Grandagon-N MC with Centre Filter	Exc+++	£590	180mm f2.8 Sonnar T* AE West Germany Sold	Mint-	£450
Leica SL2 Black	Exc+	£390	Schneider 90mm f8 Super-Angulon light scuffs on front glass	Exc++	£190	200mm f2 Aposonar T* with flight case Rare	Mint-	£350
35mm f2 Summicron-R ROM This lens is Brand New; the price includes VAT One off Special	NEW	£890	Schneider 120mm f5.6 Makro-Symmar HM	Mint	£650	200mm f3.5 tele-Tessar T* AE West Germany	Mint	£2900
80mm f1.4 Summilux-R (boxed)	Mint-	£890	Rodenstock 210mm f5.6 Sirona-N MC	Mint-	£290	300mm f4 Sonnar T* MM (boxed)	Mint-	£290
80-200mm f4 Vario-Elmar-R ROM	Exc+	£490	Rodenstock 240mm f5.6 Sirona-N MC	Exc++	£390	Brand New Sekonic Meter		
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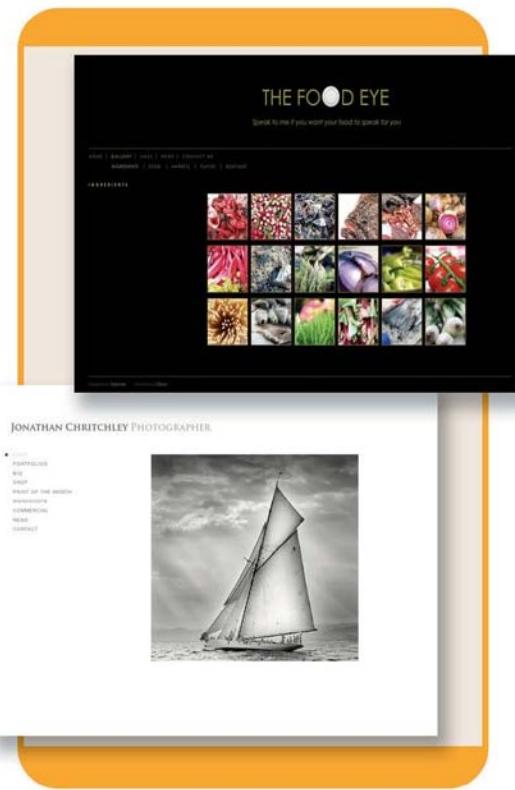
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When I was a kid, I used to try to picture myself against the immensity of the Earth. I'd close

my eyes, imagine a big round ball, then see myself as an insignificant dot on its surface. The scale of it all was just too much to take in. The same sense of wonder came flooding back to me the other day when I was wandering along the beach. It was a wonderful sunny morning and with the tide at its lowest point the sweeping sands seemed to go on forever. As I stood, face to the heavens, I was suddenly an awestruck five year old again, up there among the clouds and peering back down at myself. All I could see was a grain of sand lost in the immensity of the beach. Me.

Moments like that, even though they may indicate that I'm slightly bonkers, set me up for the day. They remind me how lucky I am to live here, and fill me with energy and inspiration – not only as a photographer and writer, but as a human being. Living by the sea is good for the soul. The sound of the waves, the feel of warm sand between the toes, the freshness of sea air on skin. Certainly beats traffic jams, pollution and crowds.

My photographic activities on the beach have been limited of late. Summer is always a quieter time for me, a period of creative hibernation. I've never been a big summer fan in terms of what it offers photographically – it's a little too chocolate box for me, compared to the drama of autumn and winter. Instead, I tend to use the summer as a time of reflection, to look back on what I've achieved over recent months and look forward to what may lay ahead.

An exhibition of my black

Life's a beach

Summer's normally a quiet time for **Lee Frost**, but with Alnmouth beach right on his doorstep, the temptation to pick up a camera is never far away

© Lee Frost



A dramatic sky is mirrored in the calm water of a shallow tidal pool at low tide

Canon EOS 1DS MKIII with 24-70mm lens, 1/40sec at f/16, ISO 100

& white motion studies is currently on show at the Biscuit Factory in Newcastle, and I'm hoping these long exposure images will find favour among gallery visitors. There's still plenty of mileage in that project, and I'm toying with the idea of self-publishing a limited edition book of the series. Watch this space.

Summer is also a time to catch-up. I've got a growing mountain of Raw files that need to be processed – including several hundred digital infrared

shots. Switching to digital capture a year ago, I didn't realise just how many photographs I'd end up taking – and how quickly I'd get behind in working through them. I still haven't finished processing Raw files from the Scottish Highlands shot back in February, and I've spent a lot of time in the field since then!

Despite immersing myself in digital technology, however, I haven't turned my back on silver halides altogether and have several film-based projects lined-up that should eventually

find their way into the pages of this very magazine.

First there's my 1950s Polaroid 95A conversion that started life as one of the world's first instant cameras but is now a fully-operational 5x4in rangefinder camera. I've got a box of Polaroid Type 55 in the fridge just itching to be used, and this is the camera I'll use it with. Then there's the Victorian 5x7in camera, complete with brass lens and pneumatic shutter, for which I intend to coat my own glass plates with liquid emulsion and attempt to make authentic glass plate negatives. I'm looking forward to that. Finally, in a moment of madness a year or so ago (just before my switch to digital) I found myself writing out a cheque for a fully restored 15x12in ultra large-format camera. It's an amazing, monstrous piece of kit and it scares the hell out of me. So much so that I haven't actually used it yet. But I do have a box of black & white film for it (which you can still buy, cut to size) and I'm slowly building up the courage to give it a whirl. So, if you happen to find yourself on Alnmouth beach over the coming weeks and you see someone struggling with a camera the size of a small car, you'll know who it is. I'd also advise that you approach with extreme caution, because there's a very strong chance he won't be in the best of moods. Me and large-format cameras – we never did get on!

B&W

What Lee saw on the beach this month

- The RNLI practising sea rescues
- Surfers aplenty thanks to some big seas
- The Boulmer fishermen dropping their nets

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